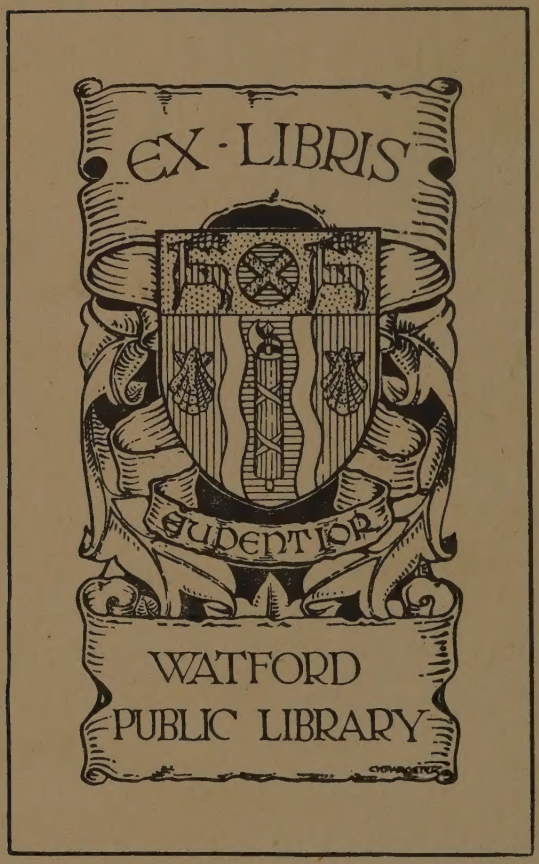
ROYAL ACADEMY PICTURES

1893

NOT TO BE TAKEN AWAY.



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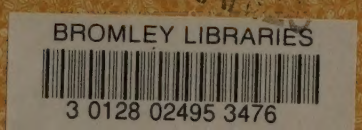

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HIT.

Sir F. Leighton, Bart., P.R.A.

ROYAL ACADEMY PICTURES

ILLUSTRATING

The Hundred and Twenty-Fifth Exhibition of the Royal Academy

BEING THE

Royal Academy Supplement of "THE MAGAZINE OF ART"

1893

-2. JUL. 1949

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ROYAL ACADEMY PICTURES, 1893.

PART I.

46 × 46

L'ADIEU DE MARIE STUART.

W. P. FRITH, R.A.

50×30

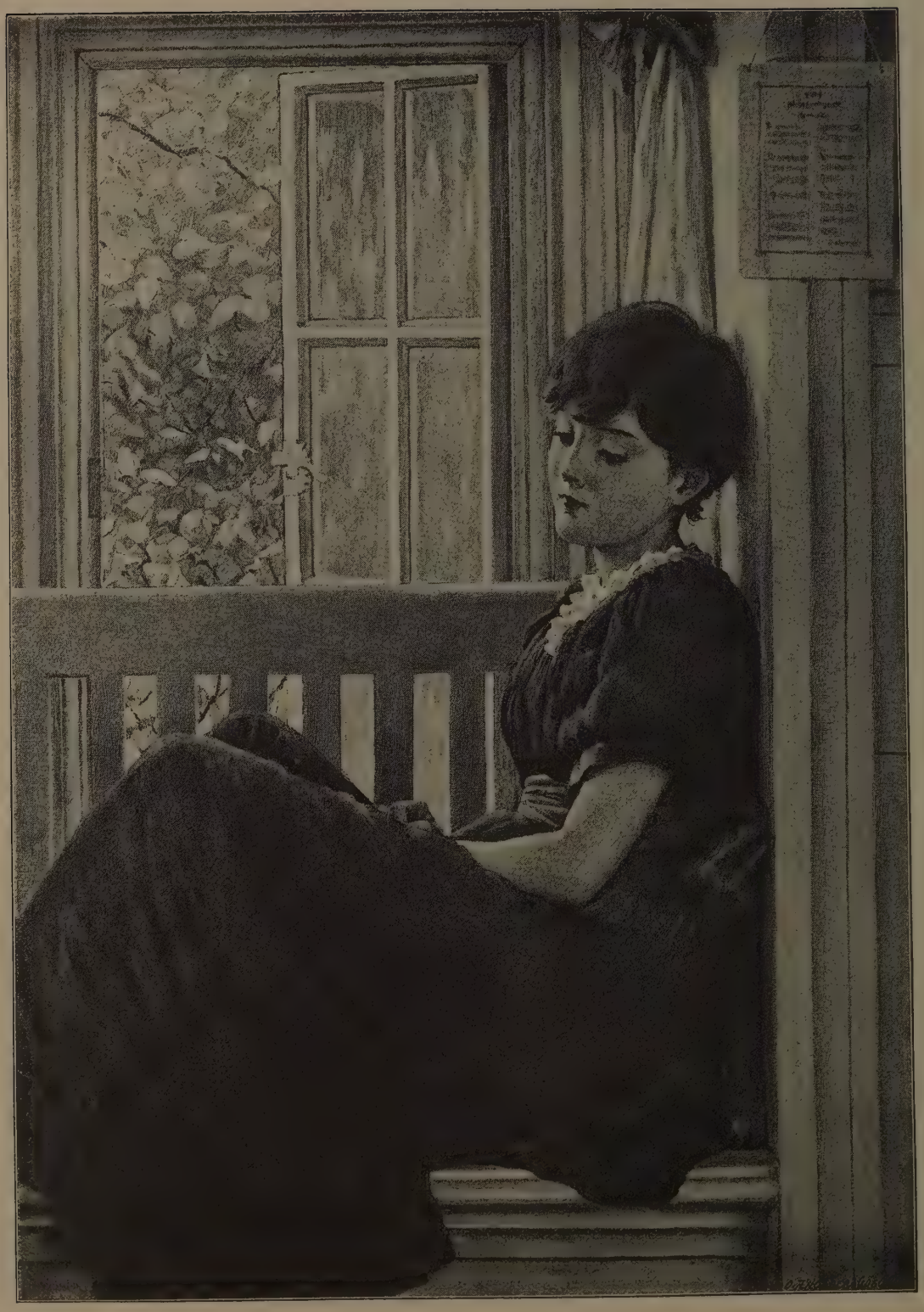
THE NOONDAY DRINK.

T. S. Cooper, R.A.

45 × 34

THE OLD HERO.

J. B. Burgess, R.A.



22 × 16

BARBARA.

G. D. Leslie, R.A.

72 × 54

NOVEMBER IN THE GLEN.

NIELS M. LUND.

60 × 40

LOW LAND.

ALFRED GLENDENING.

72×48

THE SILVER DART.

J. Clayton Adams.

78×54

THE BALL GIVEN BY THE DUCHESS OF RICHMOND AT BRUSSELS, 15TH JUNE, 1815.

R. HILLINGFORD.

84×43

A. N. HORNBY, ESQ.,
Captain of the Lancashire Eleven.

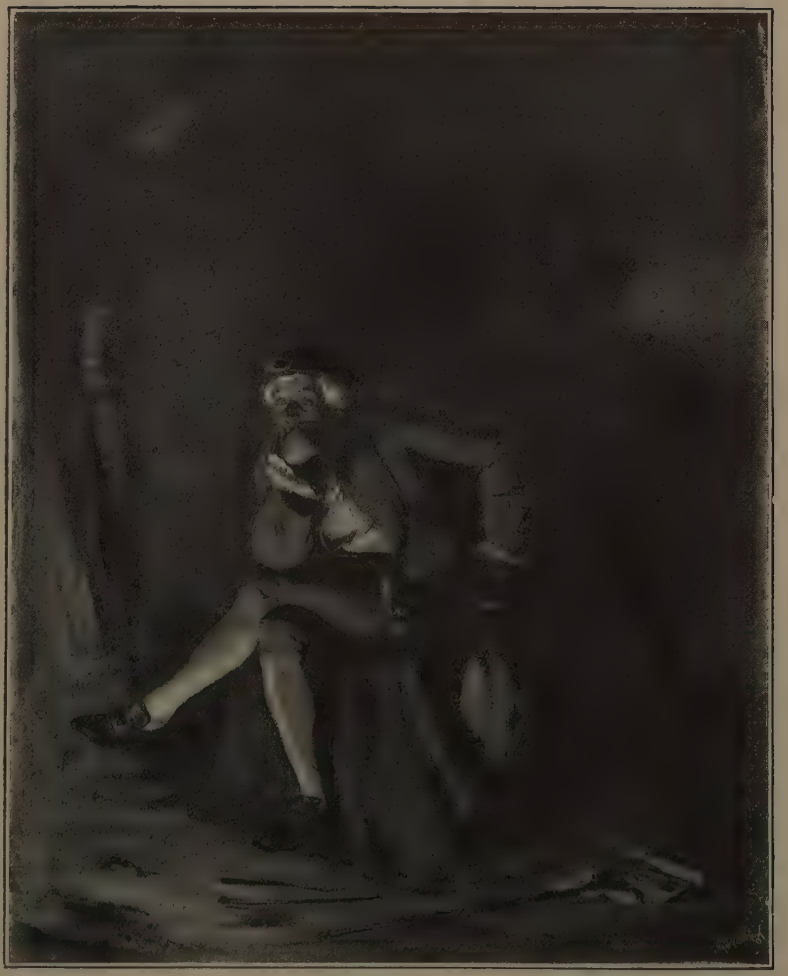
THE HON. J. COLLIER.

72 × 36 "FLOWERS PLUCKED AND CAST ASIDE."

HENRIETTA RAE (MRS. ERNEST NORMAND).

21×14 THE SWING. (*Water-Colour.*)

J. R. Wequelin.



44×33 THE HOSTAGE.

J. Watson Nicol.

48 × 32

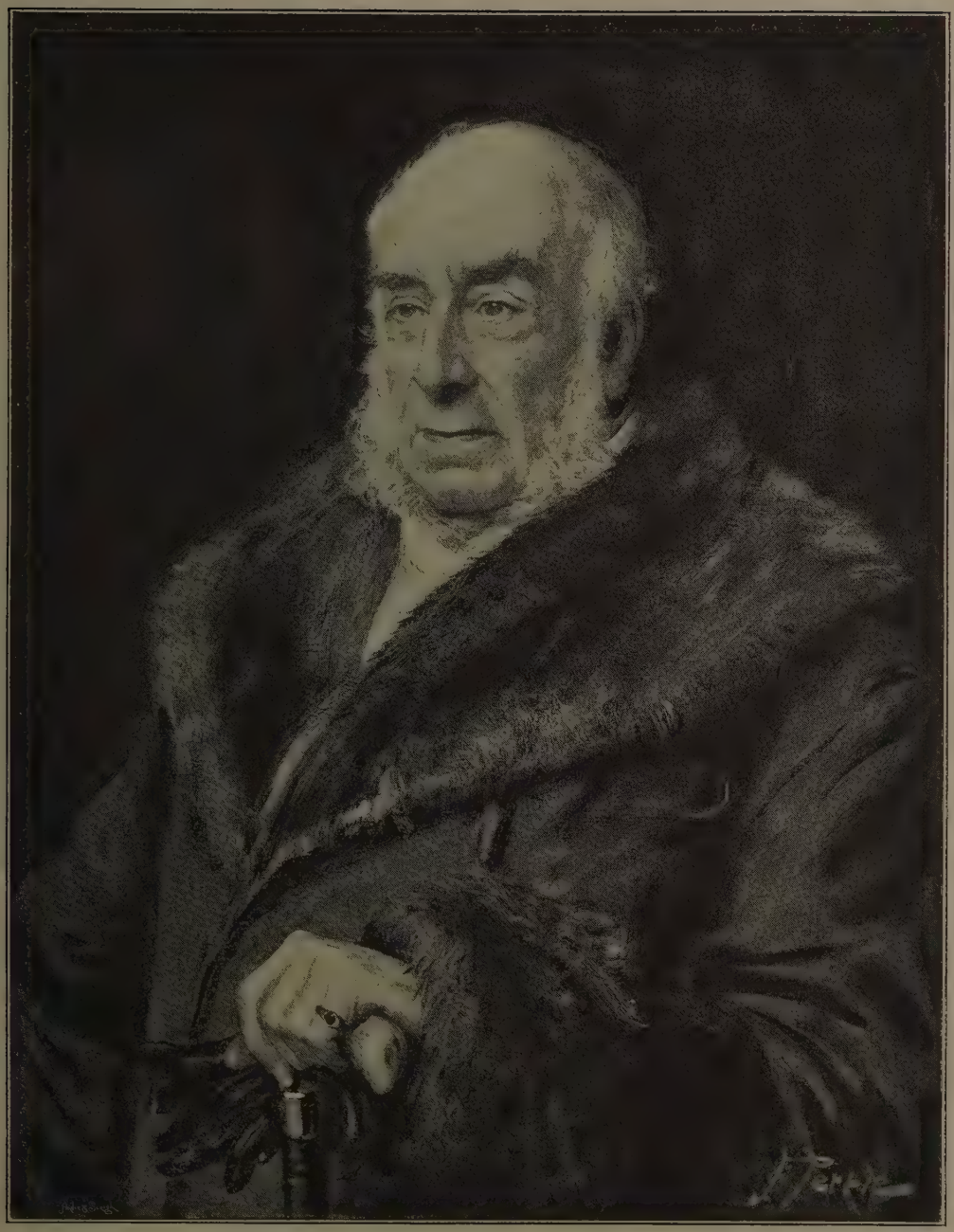
FRENCH FISHING FLEET LEAVING BOULOGNE HARBOUR.

EDWIN HAYES, R.I., R.H.A.

60 × 40

BABES IN THE WOOD.

WALTER HUNT.



30 × 24

E. HOWLEY PALMER, ESQ.

The late J. Pettie, R.A.

22 × 20

"Of making many books there is no end; and much study is a weariness of the flesh."

H. S. Marks, R.A.

84 × 42

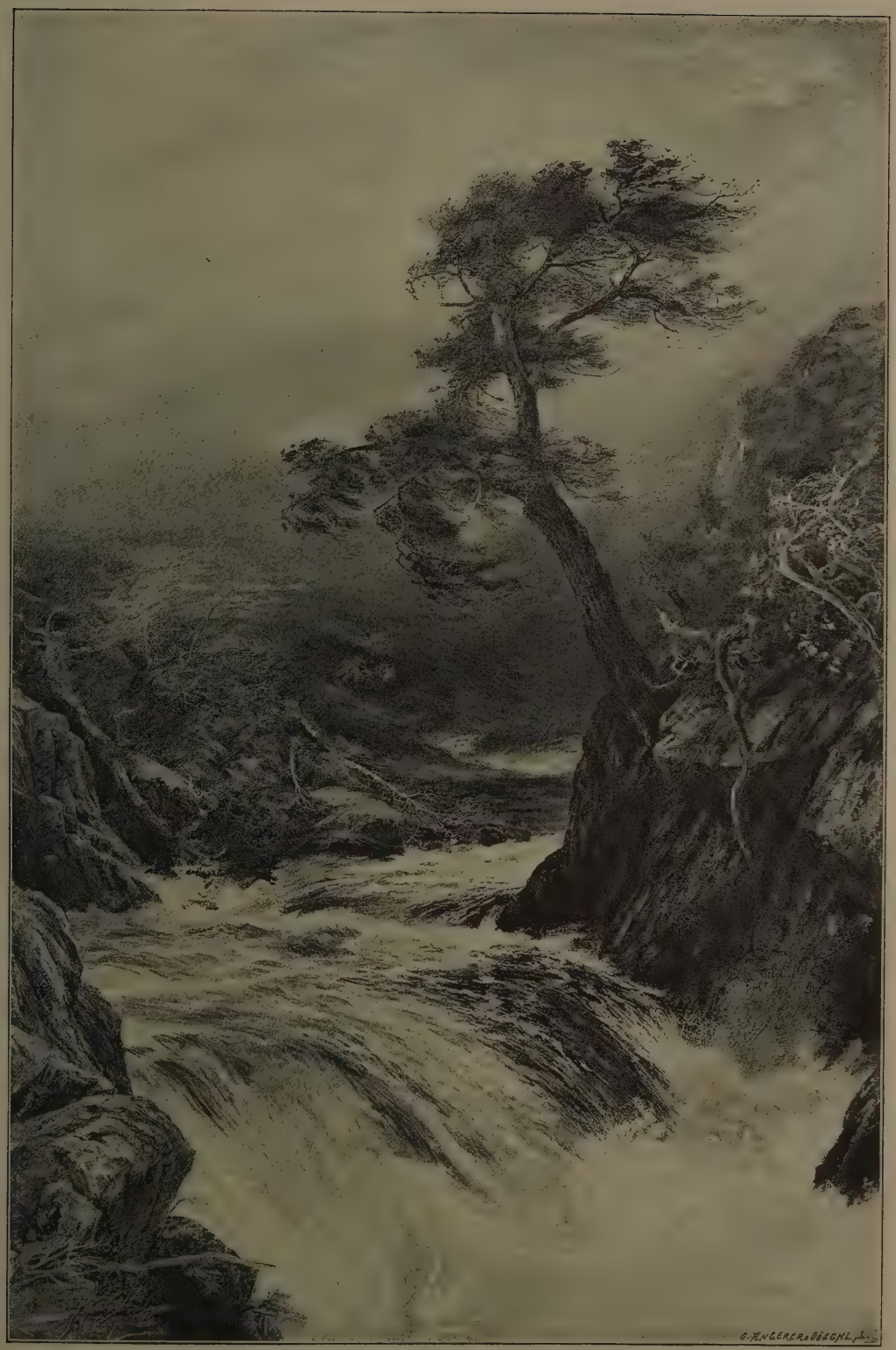
BREAKERS AMONG THE REEFS.

J. Brett, A.R.A.

26 × 14

ENDYMION.

G. F. Watts, R.A.



72×48

A HIGHLAND STORM.

"Loud roars the wild inconstant blast."

J. MacWhirter, A.R.A.

36 × 15

THE ROAD TO THE HORSE FAIR.

SIR J. GILBERT, R.A.

23

90 × 54

BY MEAD AND STREAM.

B. W. Leader, A.R.A.

(The Property of Messrs. A. Tooth and Sons.)

44×34

LADY BLOMFIELD.

H. T. Wells, R.A.

49 × 29

SORROW AND SONG.

E. Blair Leighton.

(The Copyright is the Property of Messrs. Frost & Reed, 8, Clare Street, Bristol, by whom an Engraving will be published.)

74 × 54

THE YOUNG WIDOW.

John H. F. Bacon

32 × 24

SAN GIORGIO, VENICE.

CLARA MONTALBA, R.W.S.

88×58

THE GOLDEN VALLEY.

ALFRED EAST, R.I.

61×48

THE RED FISHERMAN.

J. E. Christie.

56×40

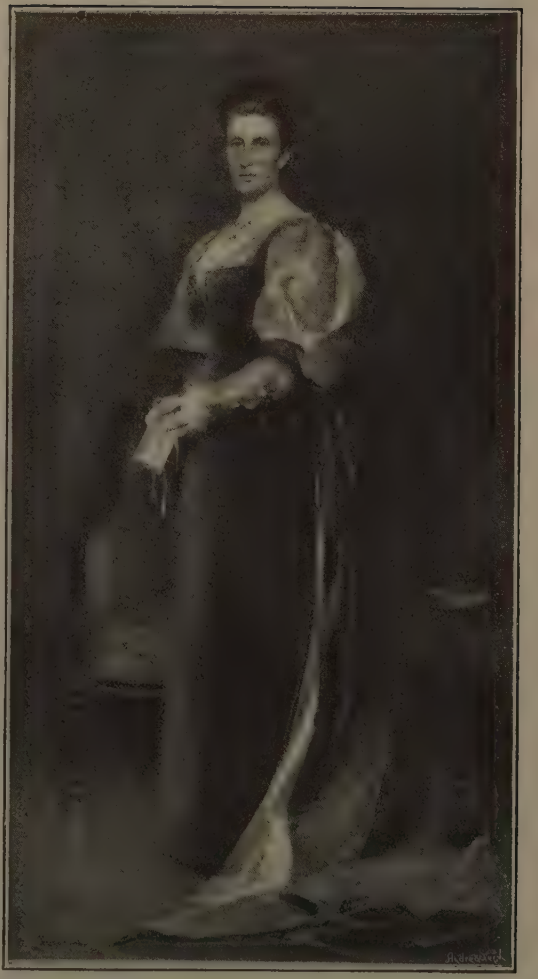
CONVALESCENT.

CLAUDE CALTHROP.

30×25

A PORTRAIT.

SEYMOUR LUCAS, A.R.A.



90×45

LADY BARNES.

W. LLEWELLYN.

84 × 60

LYNDALE, DEVON.

YEEND KING, R.I.

(An important Plate after this Picture will be published by J. P. Mendoza, St. James's Gallery, 4a, King Street, St. James's.)

102×37 TRUTH AND A LITTLE CHILD.

GEORGE W. JOY.

30×15 THE CLOISTERS OF THE FRARI CHURCH, VENICE.

HENRY WOODS, A.R.A.

80 × 54

SPRING.

M. R. Corbet.

76 × 52

"1793."

T. Blake Wirgman.

30 × 25

THE MIRROR.

J. Sant, R.A.

70 × 33

IN TUSCANY.

"The heavy timber of the crooked plough."—*Virgil.*

Ralph Peacock.

90×54

RT. HON. H. H. FOWLER, M.P.,

President of the Local Government Board.

A. S. Cope.

72 × 12

LANCING MILL, SUSSEX.

J. Aumonier, R.I.

50 × 38

A MEETING OF CREDITORS.

W. Dendy Sadler.

84 × 54

MARY OF MAGDALA.

"She, supposing him to be the gardener, saith unto him, Sir, if thou have borne him hence, tell me where thou hast laid him, and I will take him away."—St. John xx. 15.

Herbert Schmalz.

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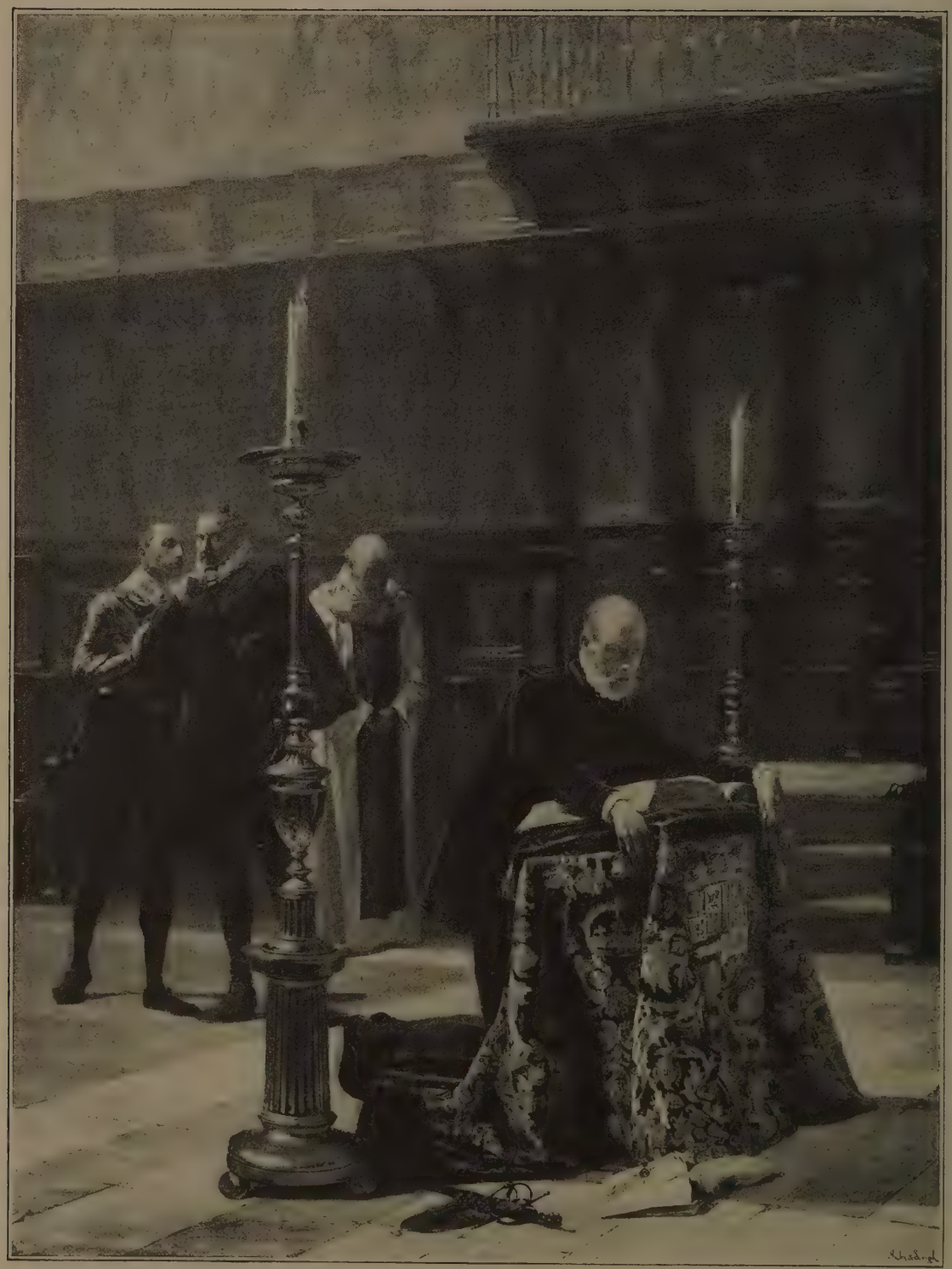


65×48

1588: NEWS OF THE SPANISH ARMADA.

"It affected Philip so much that he shut himself up in the Escurial, and no one dared to speak to him."—*Froude.*

SEYMOUR LUCAS, A.R.A.

ROYAL ACADEMY PICTURES, 1893.

PART II.

64 × 45

MISS HEGAN KENNARD.

T. C. Gotch.

54 × 80

AN AUTUMN MORNING.

ARTHUR LEMON.

48×31

THE NEW WILL:

"Everything to my wife absolutely."

W. Dendy Sadler.

(An Etching by James Dobie of this Picture will be published by L. H. Lefevre, 14, King Street, St. James's.)

30 × 25

THE LETTER.

J. Sant, R.A.

72 × 48

A SILENT SOLITUDE.

Charles Stuart.

29 × 18

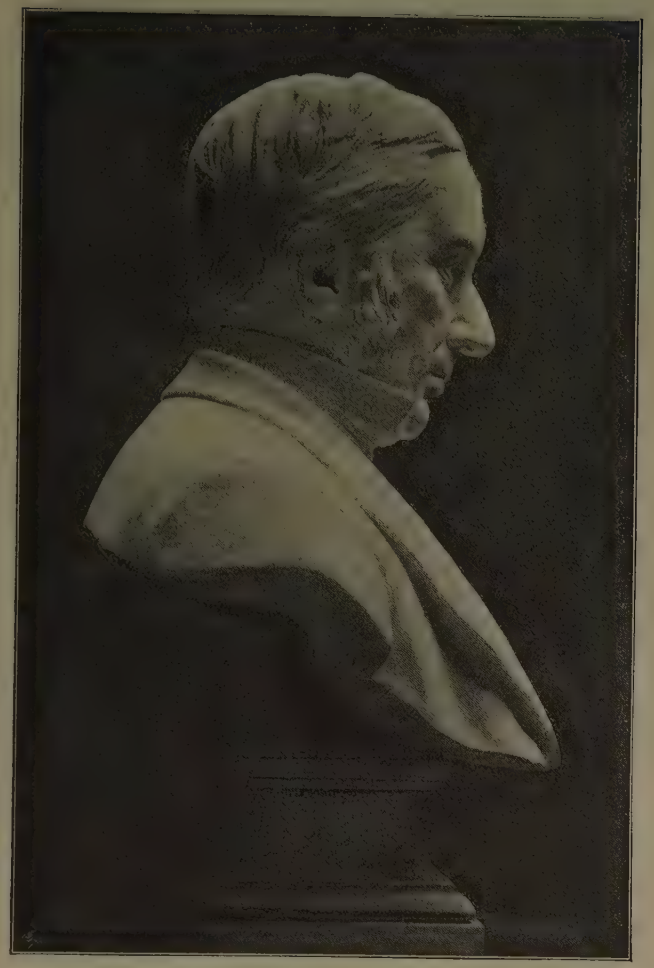
LA BELLA DEL PAESE.

Henry Woods, A.R.A.

72 × 48

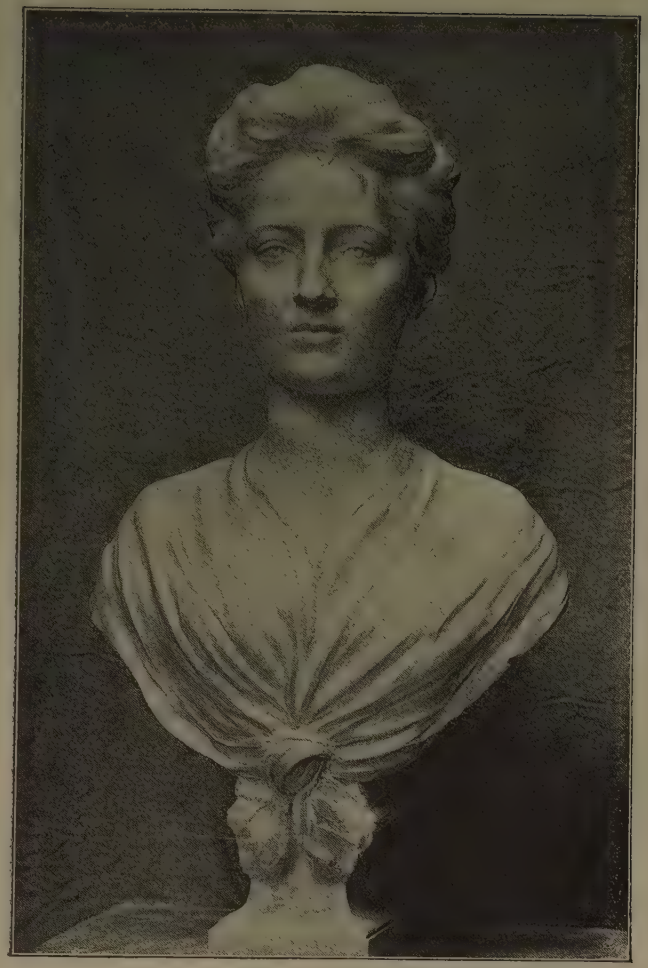
NEWBY BRIDGE, WINDERMERE.

ALFRED EAST, R.I.



49 LIFE-SIZE. THE RT. HON. SIR E. FRY, LL.D., F.R.S.

H. A. PEGRAM.



16 MDLLE. JEANNE DOUSTE.

CONRAD DRESSLER.

63 × 48

PLACING THE GUNS.

JOHN CHARLTON.

50 × 40

THE RT. HON. GEORGE DENMAN,

Judge of Common Pleas and High Court, 1872-92.

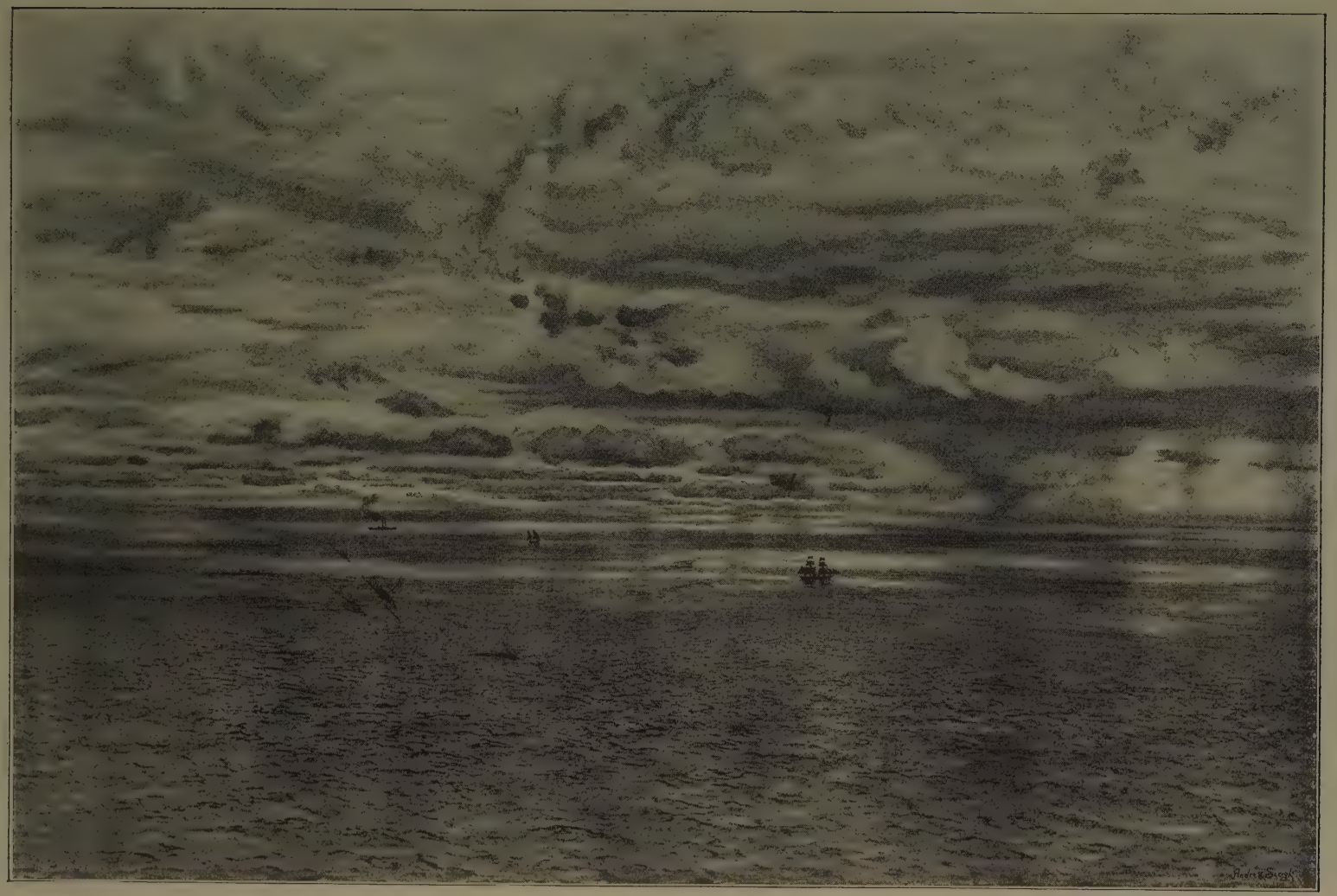
H. T. Wells, R.A.

(To be published by Subscription in Photogravure. Application to be made to A. Denman, Esq., 33, Temple, E.C.)

52×44

HIS FIRST VOYAGE.

RALPH HEDLEY.



48 × 30

THE SICILIAN SEA, FROM THE TAORMINA CLIFFS.

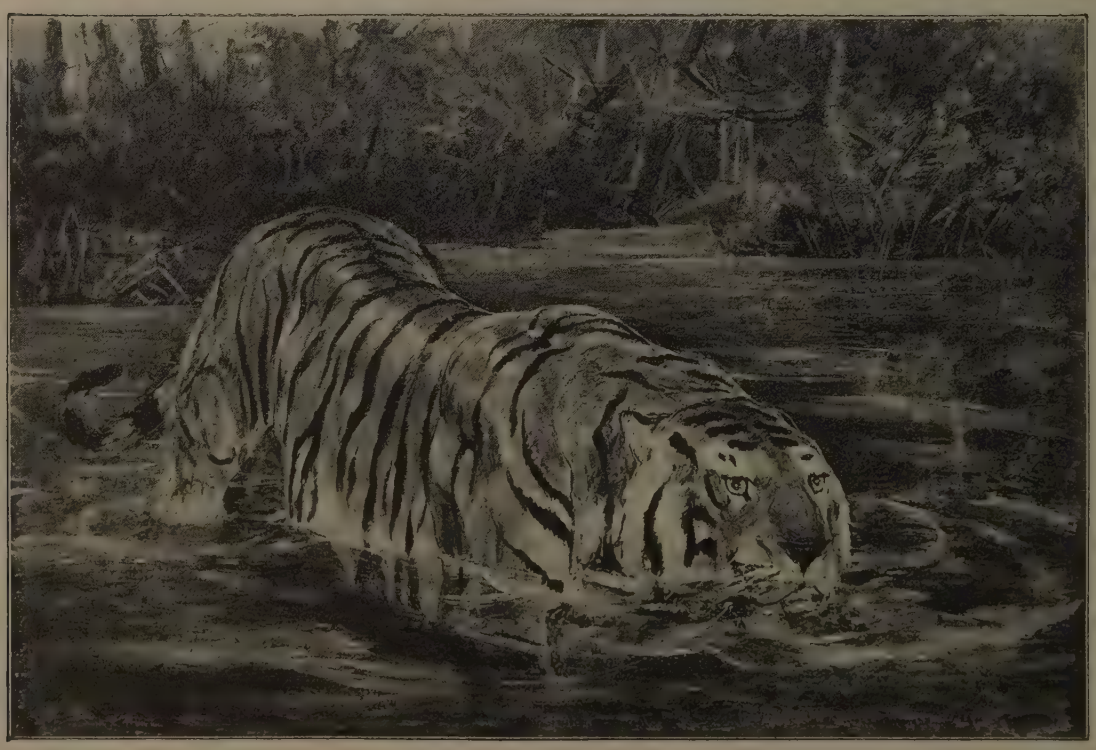
JOHN BRETT, A.R.A.

(*The Copyright is the Property of George Martineau, Esq., Gomshall.*)

18×14

ADVICE GRATIS.

HAYNES KING.



72×48

A BIG DRINK.

JOHN T. NETTLESHIP.

26 × 21

PROMISES.

G. F. Watts, R.A.

54×42

MOORLAND PRINCESSES.

Elizabeth Stanhope Forbes.

50 × 40

NEWS FROM TRAFALGAR.

"Officers killed and wounded on board the *Ajax*, none."—Vide *Times*, November 7th, 1805.

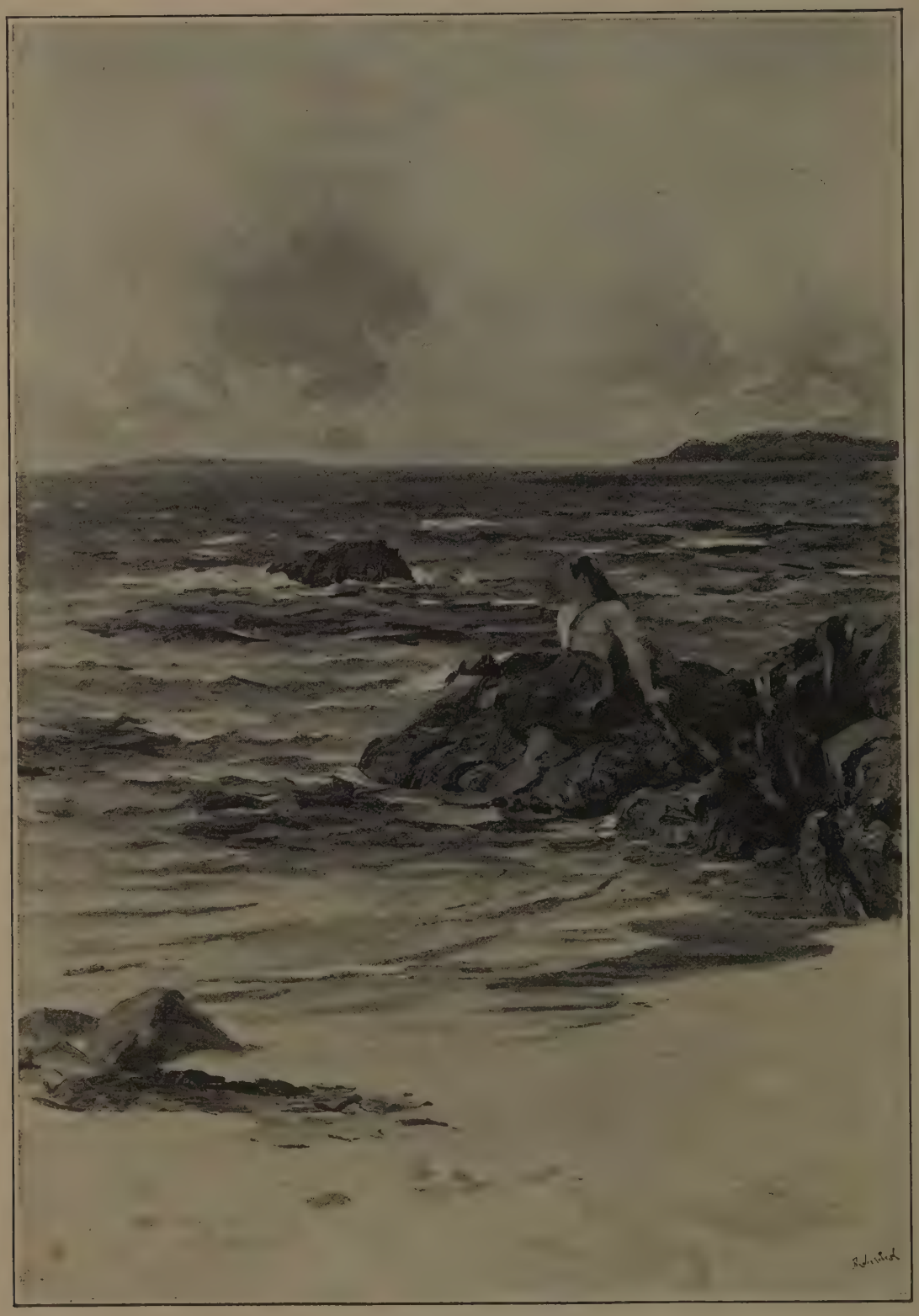
JESSIE MACGREGOR.

LIFE-SIZE

CIRCE.

"Instant her circling wand the goddess waves,
To hogs transforms them, and the sty receives." ODYSSEY, Bk. x.

ALFRED DRURY.



28 × 20

WAITING FOR LOW TIDE.

COLIN HUNTER, A.R.A.

36 MYSTERIARCH.

G. Frampton.

60 × 36

A HONEYMOON.

MARCUS STONE, R.A.

(By Permission of Arthur Lucas, Publisher, London, Proprietor of the Copyright.)

30 × 24

"SPOILS OF OPPORTUNITY."

E. J. Gregory, A.R.A.

42×28

A MINIATURE DAIRY FARM.

BRYAN HOOK.

18×12

THE LAST TURN OF THE DICE.

JOHN A. LOMAX.

90 × 66

THE QUEEN OF LOVE.

T. B. Kennington.

75×48

"POOR ARE THE FRIENDS OF THE POOR."

JOHN R. REID.

64 × 32 "Thereto the silent voice replied,
'Look up thro' night: the world is wide.'"

GERALD E. MOIRA.

24 × 18 MARGUERITE.

"All else were sleeping, while I was weeping,
Praying and choosing flowers for thee."—*Goethe.*

MARIE SEYMOUR LUCAS.

90 × 53

SIR FORREST FULTON, Q.C.,

Common Sergeant of London.

LANCE CALKIN.

40 × 30

PRINCE RUPERT.

ERNEST CROFTS, A.R.A.

50 × 30

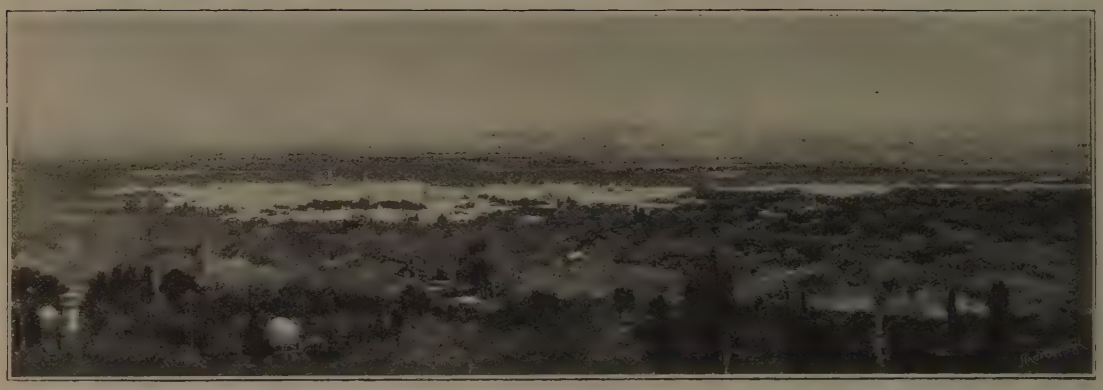
IN THE FORDWICH MEADOWS, EAST KENT.

T. S. Cooper, R.A.

72 × 48

HOVE-TO FOR A PILOT.

HENRY MOORE, A.R.A.



60 × 24 DAMASCUS, FROM SALAHIYEH: "A PEARL SET IN EMERALDS," AS THE ARABS CALL DAMASCUS.

HERBERT SCHMALZ.

68 × 56 ANGELS ENTERTAINING THE HOLY CHILD.

MARIANNE STOKES.

54 × 42

LADY AGNEW.

JOHN S. SARGENT.

20×13 The Shamrock.

25×20 The Rose.

20×13 The Thistle.

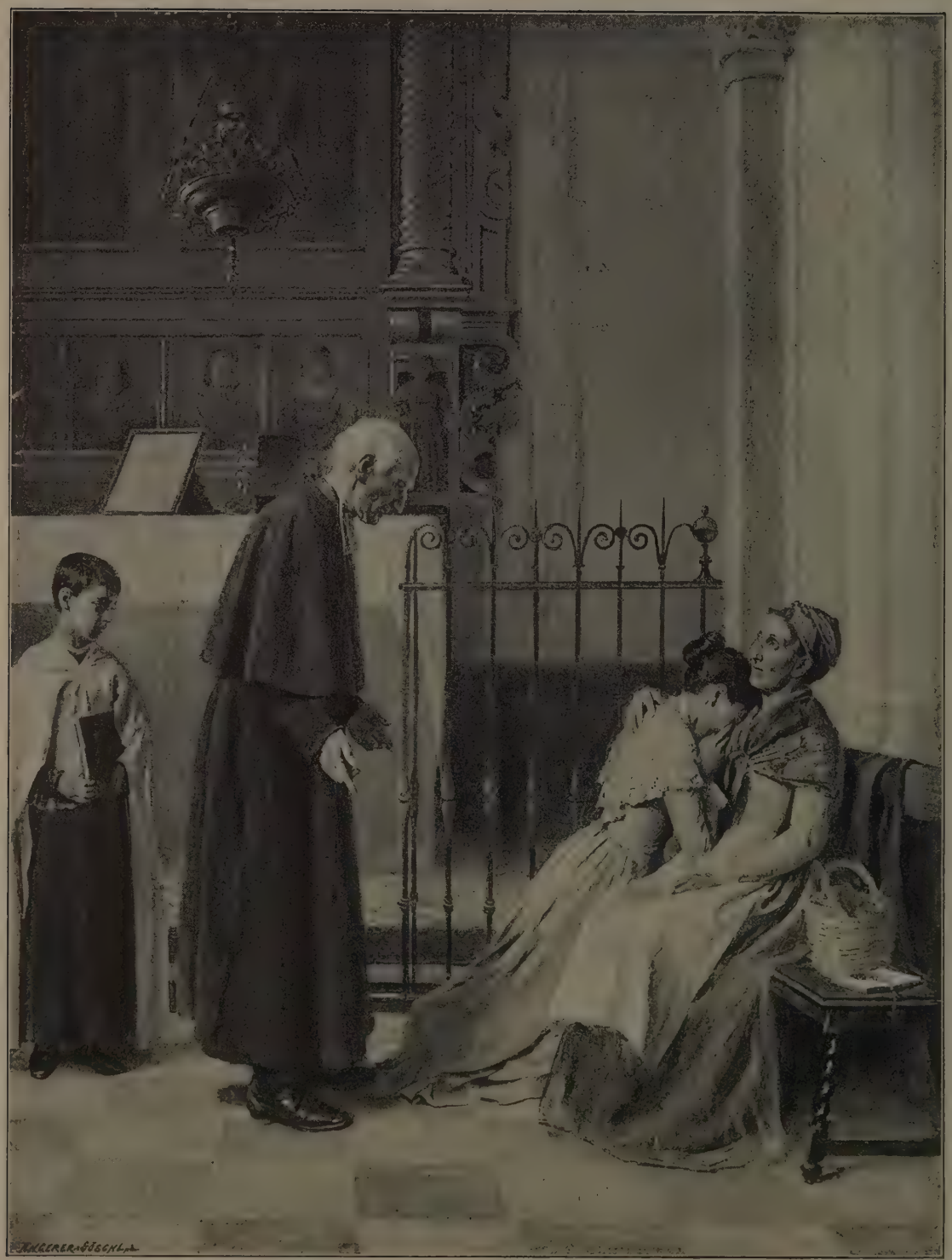
QUIS SEPARABIT?

J. MacWhirter, A.R.A.

48 × 36

HANDEL DISCOVERED PLAYING IN THE GARRET.

MARGARET I. DICKSEE.



36 × 28

TROUBLE.

J. B. Burgess, R.A.

64 × 41

THE VISION AT THE MARTYR'S WELL.

G. H. Boughton, A.R.A.

50 × 38

PIXY-LED.

FRED. HALL.

53 × 36

BABY'S FIRST MARKET-DAY.

W. H. Y. TITCOMB.

72 × 48

A HILLSIDE ROAD.

B. W. Leader, A.R.A.

(*The Copyright is the Property of Messrs. A. Tooth and Sons.*)

56 × 40

THE LADY DOROTHY NEVILL.

F. Goodall, R.A.

46 × 38

GAME TO THE LAST.

LASLETT J. POTT.

74×56

GELERT.

"The gallant hound the wolf did slay,
To save Llewellyn's heir."

W. Frank Calderon.

[Copyright is in every case strictly reserved.]

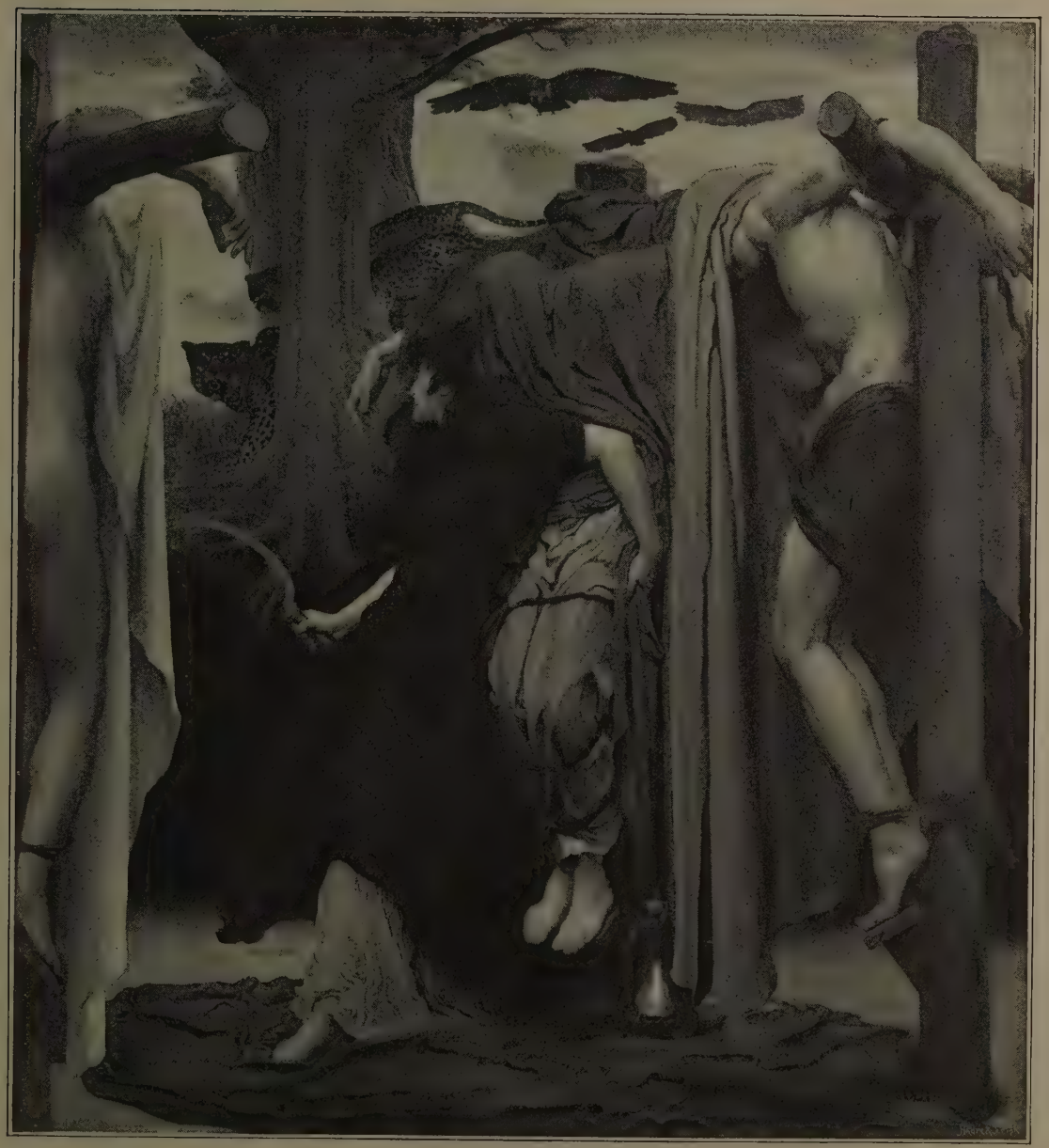
30 × 22

PORTRAIT OF A LADY.

LUKE FILDES, R.A.

ROYAL ACADEMY PICTURES, 1893.

PART III.



56×52

RIZPAH.

SIR F. LEIGHTON, BART., P.R.A.

30 × 13

RACHEL AND HER FLOCK.

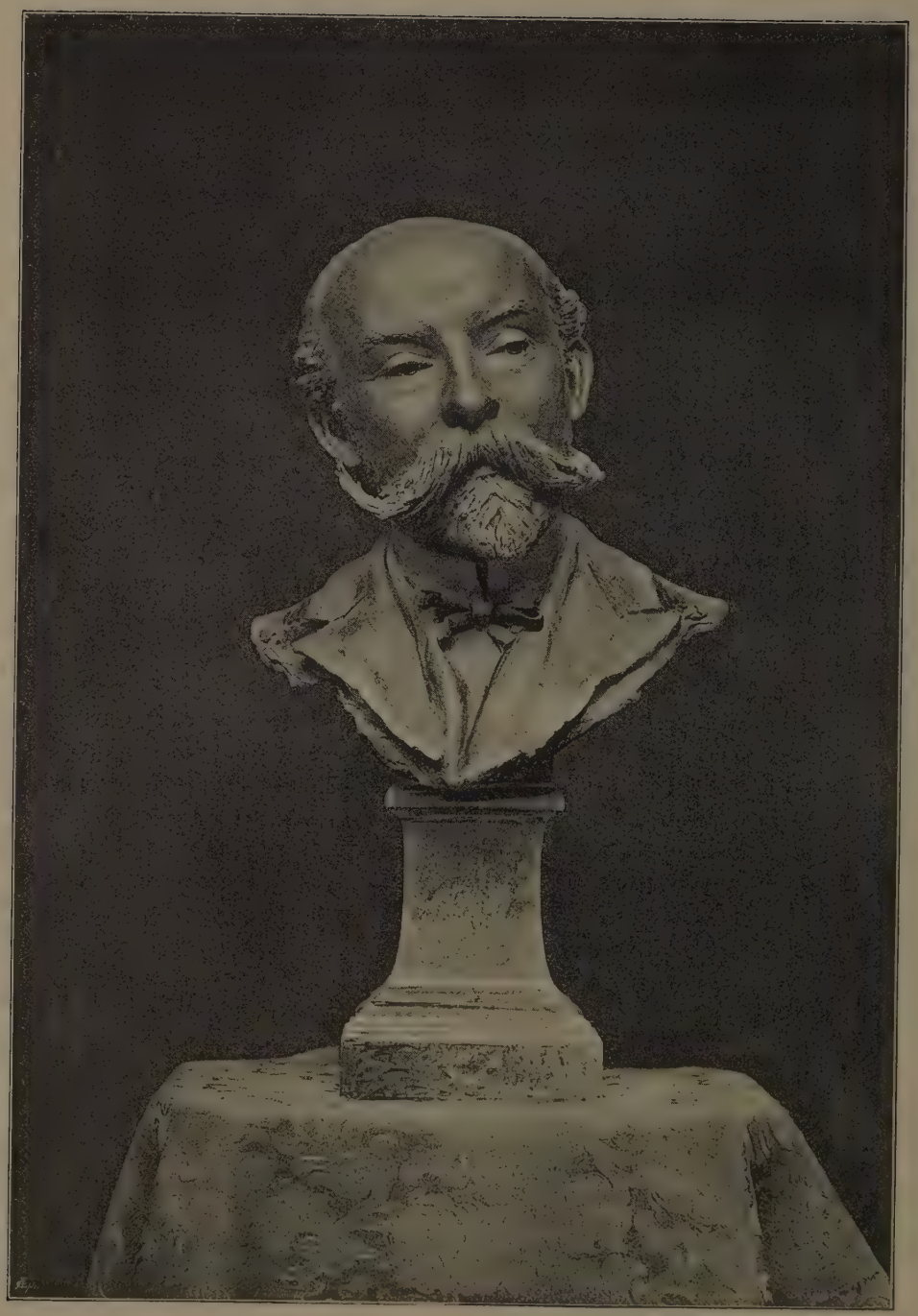
(*Water-Colour.*)

F. GOODALL, R.A.

72 × 48

FIR-FAGGOTS.

DAVID MURRAY, A.R.A.



24 J. M'LURE HAMILTON, ESQ. (*Bronze.*)

E. Onslow Ford, A.R.A.

81 × 65

"THREE LITTLE MAIDS FROM SCHOOL":
Margaret, Bella, and Mary, daughters of J. Mackinnon, Esq.

(Madame) Louisa Starr Canziani.

60 × 43

THE POACHER'S WIFE.

A. C. Cooke.

62 × 86

CHARGE OF THE THIRD KING'S OWN LIGHT DRAGOONS, MOODKEE.

Ernest Crofts, A.R.A.

(*The Copyright is the Property of Messrs. Ramage and Son.*)

28 × 20 BETWEEN "YES" AND "NO."

EDWIN HARRIS.

42 × 24 GOAT-GIRL.

EDITH CORBET.

63 × 49

IRELAND.

COLIN HUNTER, A.R.A.

26 × 22

MRS. MIRRIELEES.

W. W. Ouless, R.A.

72 × 40

SUNSHINE AND SHOWER.

C. E. Johnson, R.I.

50 × 40

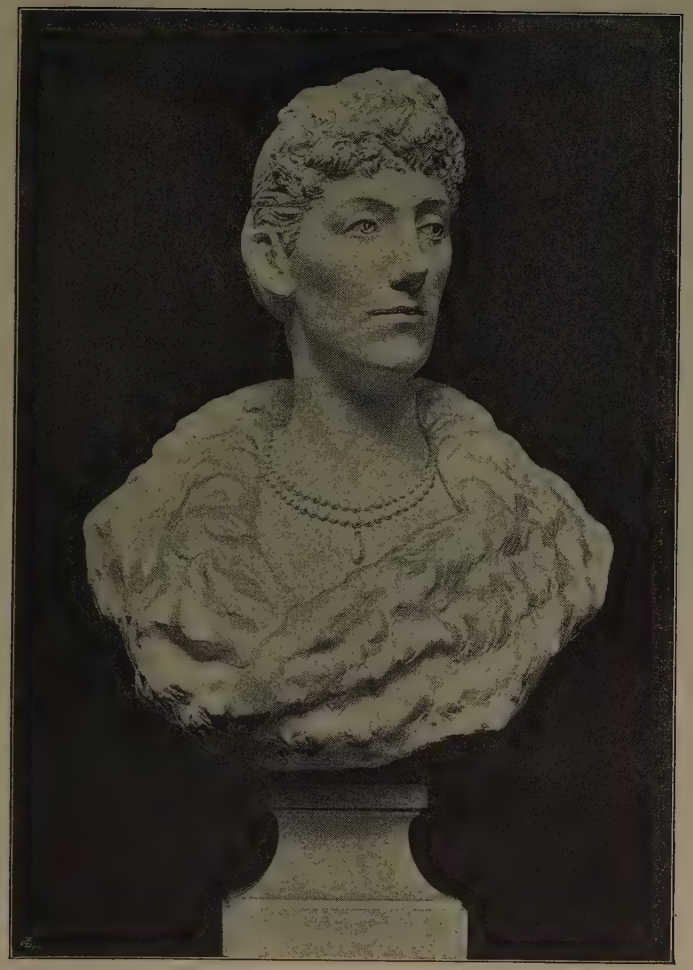
A SLAVE MARKET.

FRANK BRANGWYN.

50 × 26

NEWBIGGEN BAY.

W. L. Wyllie, A.R.A



LIFE-SIZE. BUST OF A LADY. (*Terra-Cotta.*)

C. B. BIRCH, A.R.A.

LIFE-SIZE. A GIRL BINDING HER HAIR.

W. G. JOHN.

60 × 40

ALDERMAN THOMAS WRIGHT, J.P.

Ex-Mayor of Leicester.

THE LATE J. PETTIE, R.A.

36 × 28

THE MISSING WORD.

WALTER C. HORSLEY.

84 × 42

PEARLY SUMMER.

J. Brett, A.R.A.

40 × 28

CHLOE :

"Dulces docta modos et citharæ sciens."

E. J. Poynter, R.A.

(By Permission of Messrs. T. Agnew and Sons.)

47×37

A GOLDEN DREAM.

T. C. Gotch.

36×24

A CHIP OF THE OLD BLOCK.

Percy R. Craft.

36 × 28

MISS JENNY.

G. A. Storey, A.R.A.

72×40

GULF OF SALERNO.

HAMILTON MACALLUM, R.I.

96 × 60

"CYNTHIA, FAIR REGENT OF THE NIGHT."

PHIL R. MORRIS, A.R.A.

72 × 44

THE NURSE.

G. P. Jacomb-Hood, R.P.E.

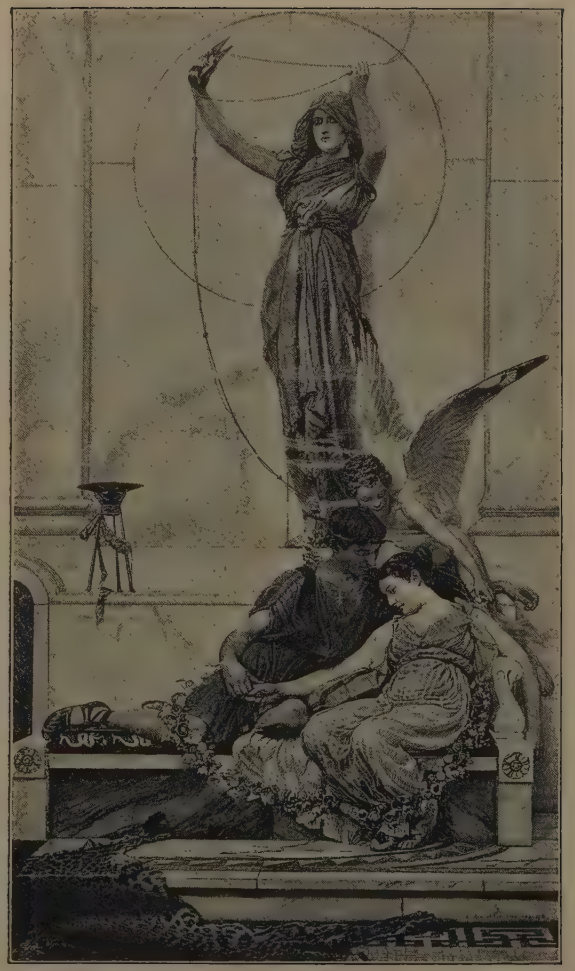
50 × 21

THE FIRST COMMUNION VEIL.

HENRY WOODS, R.A.

27×18 AN IDLE MOMENT.

WALTER URWICK.



108×60 LOVE AND FATE.

W. REYNOLDS-STEPHENS.

48 x 36

FAITH.

FLORA M. REID.

96×57

"YOUR HEALTH!"

SOLOMON J. SOLOMON.

72×48

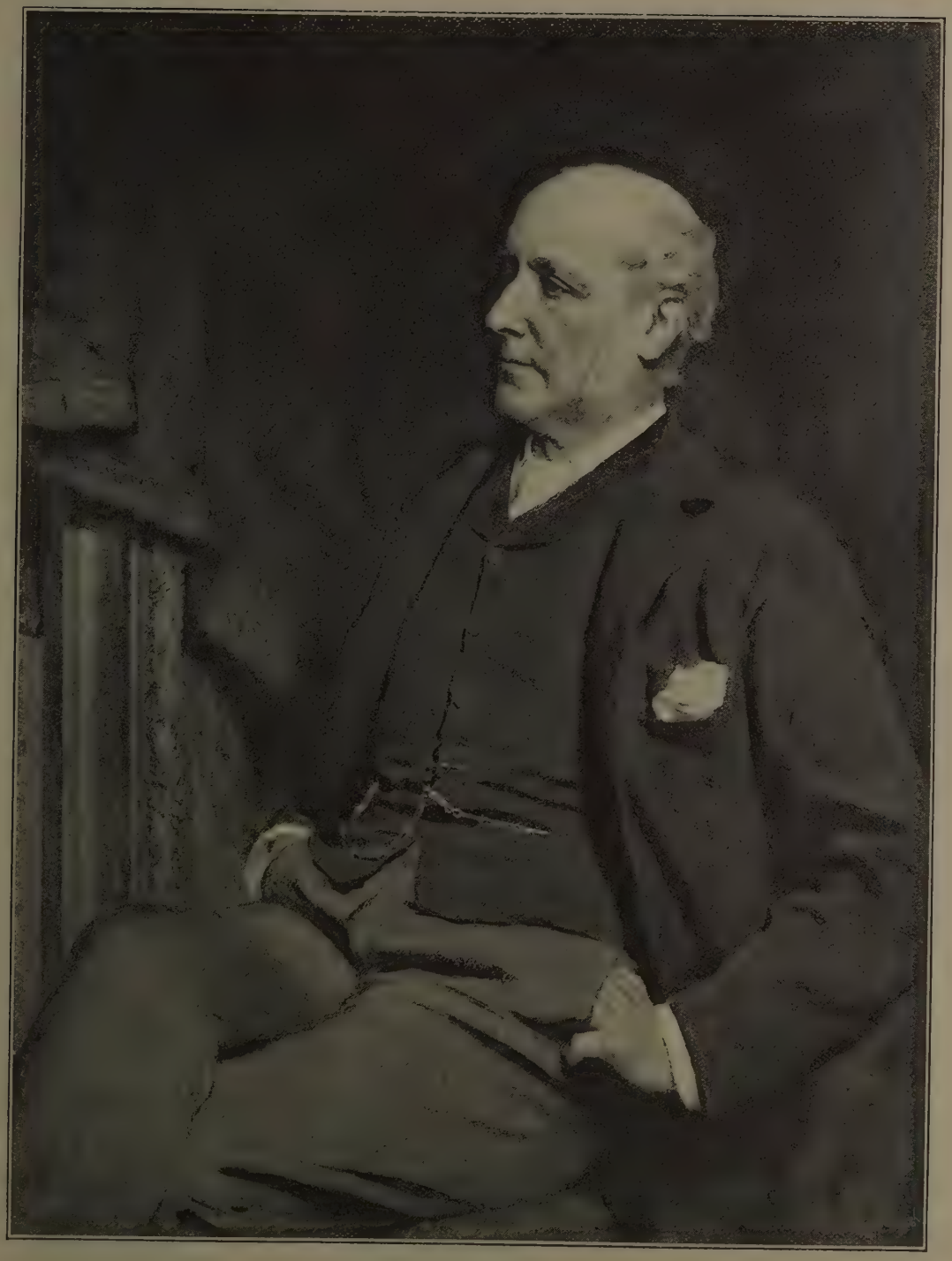
AN OLD COUNTRY CHURCH: "WITH IVY MANTLE CLAD."

B. W. Leader, A.R.A.

(*The Copyright is the Property of Messrs. T. Agnew and Sons.*)

72×60 THE FLOCK-MASTER'S HOPE, THE SPRING-TIME OF THE YEAR.

T. S. Cooper, R.A.



44×34

JAMES SANT, ESQ., R.A.

H. T. Wells, R.A.

36 × 27 ROSES AND THORNS.

FRED MORGAN.

(*Copyright*, 1893, "*Photographische Gesellschaft.*" *The Berlin Photographic Co.*, 133, *New Bond Street, are preparing a Photogravure of this Picture.*)

60 × 37 PORTRAIT OF A BOY.

NORMAN GARSTIN.

84 × 60

MUSIC :

"Soft stillness and the night become the touches of sweet harmony."

S. Melton Fisher.

84 × 60

ON A CORNISH CLIFF.

ADRIAN STOKES.

96 × 69

AFTER FIFTY YEARS.

FRANK BRAMLEY.

72×42

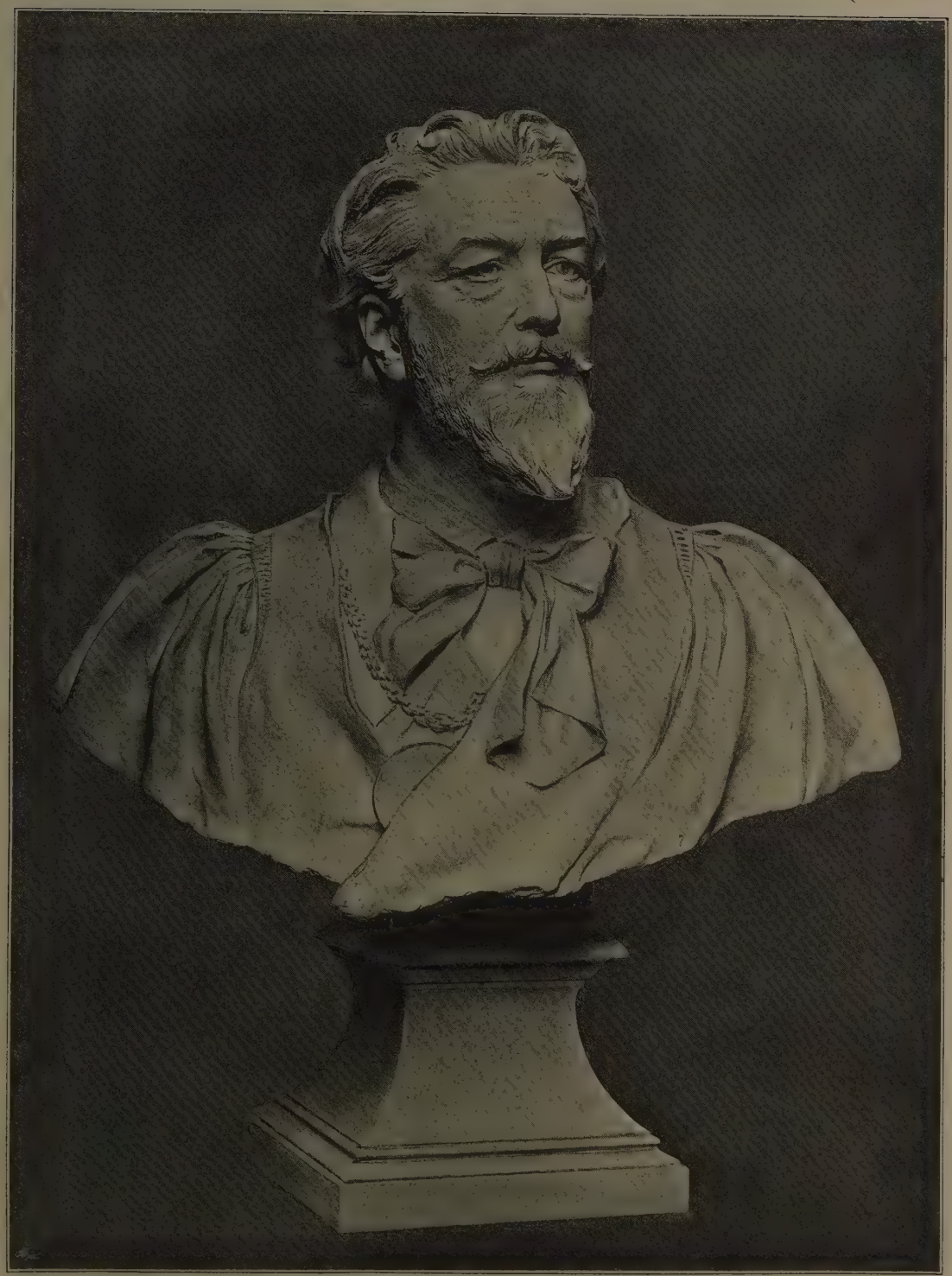
A SUMMER PAGEANT.

GILBERT FOSTER.

76×61

THE PRODIGAL'S RETURN.

RALPH TODD.



LIFE-SIZE.

SIR FREDERIC LEIGHTON, BART., P.R.A. (*Bronze*)

T. BROCK, R.A.
(*Diploma Work.*)

60 × 40

THE DAY AFTER.

J. S. Noble.

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THE FRIGIDARIUM.

SIR F. LEIGHTON, BART., P.R.A.

(The Picture and Copyright are the Property of Messrs. Henry Graves & Co., 6, Pall Mall, S.W., by whom a Photogravure Plate will shortly be published.)

ROYAL ACADEMY PICTURES, 1893.

PART IV.

50 × 40

MR. ALDERMAN TRELOAR.

J. C. HORSLEY, R.A.

60×48

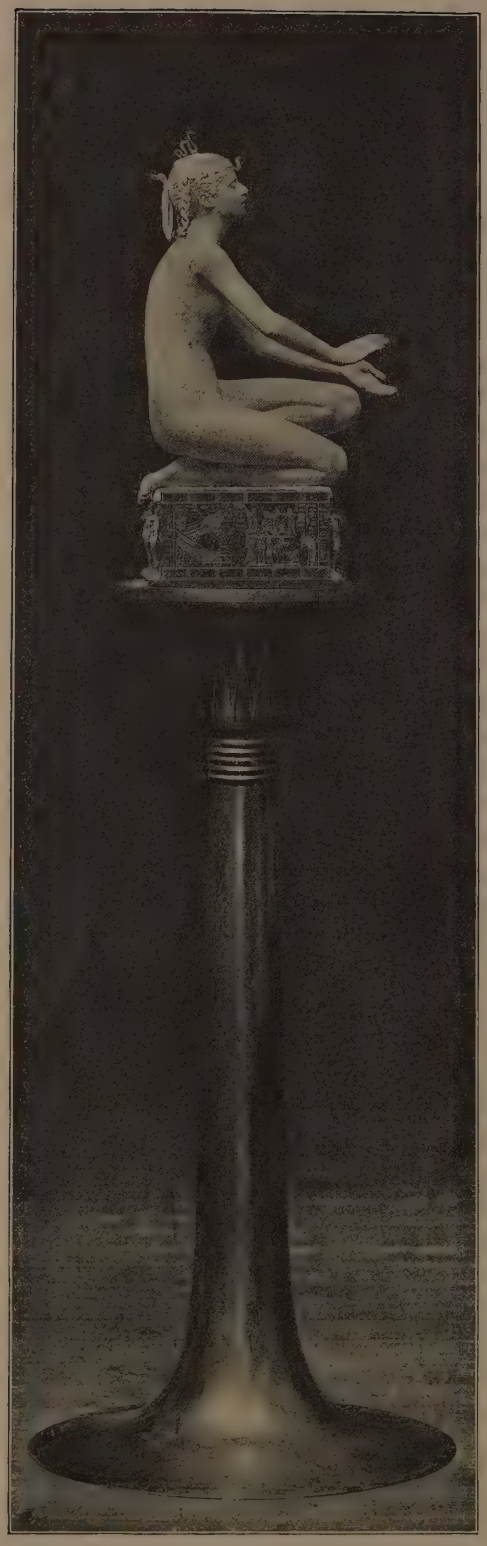
GARLAND DAY, DORSETSHIRE COAST.

PHIL R. MORRIS, A.R.A.

35 × 28

COURT AND COURTIERS: PATIO, CASA DEL MARQUES VIVOT, PALMA, MALLORCA.

W. F. Yeames, R.A.



60 (*including Pedestal*).

APPLAUSE. (*Bronze.*)

E. Onslow Ford, A.R.A.

91 × 61

MRS. SCOTT AND HER DAUGHTER KATE.

FRED S. BEAUMONT.

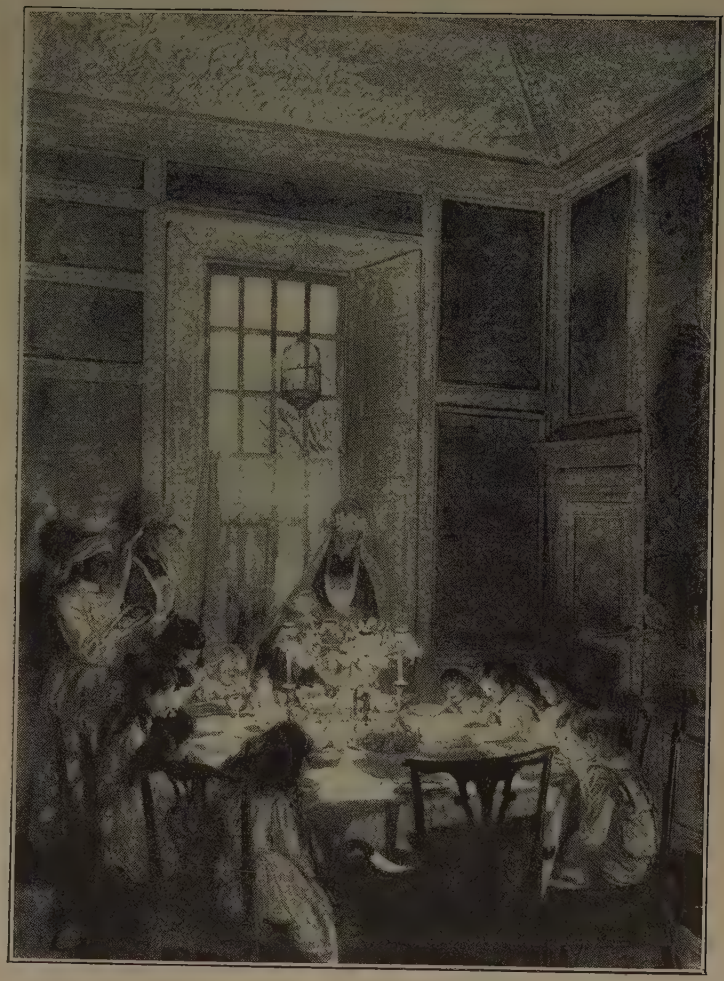
60 × 42

EVENING CALM.

C. E. Johnson, R.I.

THE HON. FELIX HANBURY-TRACY,
Third Son of Lord Sudeley.

W. E. Lockhart, R.S.A.



65 × 47

EVENING: CHILDREN SAYING GRACE.

J. H. Lorimer.

54×44

WILLIAM BUNCE GREENFIELD, ESQ.

THE LATE J. PETTIE, R.A.

71×46

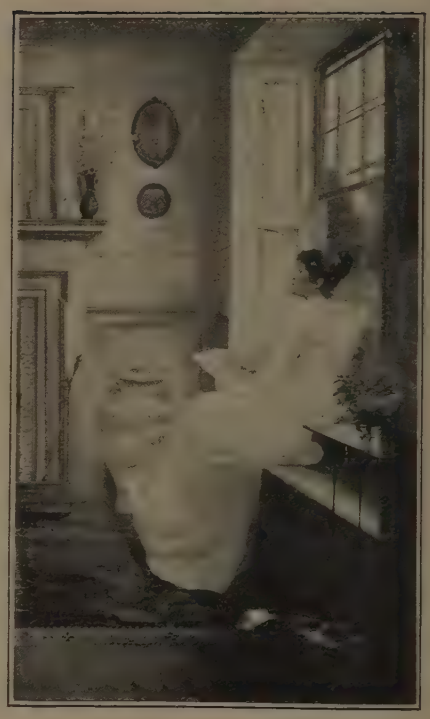
CIRCE.

ARTHUR HACKER.

36×24 MILLY,

Daughter of Mr. and Mrs. D. C. Defries.

ETHEL WRIGHT.

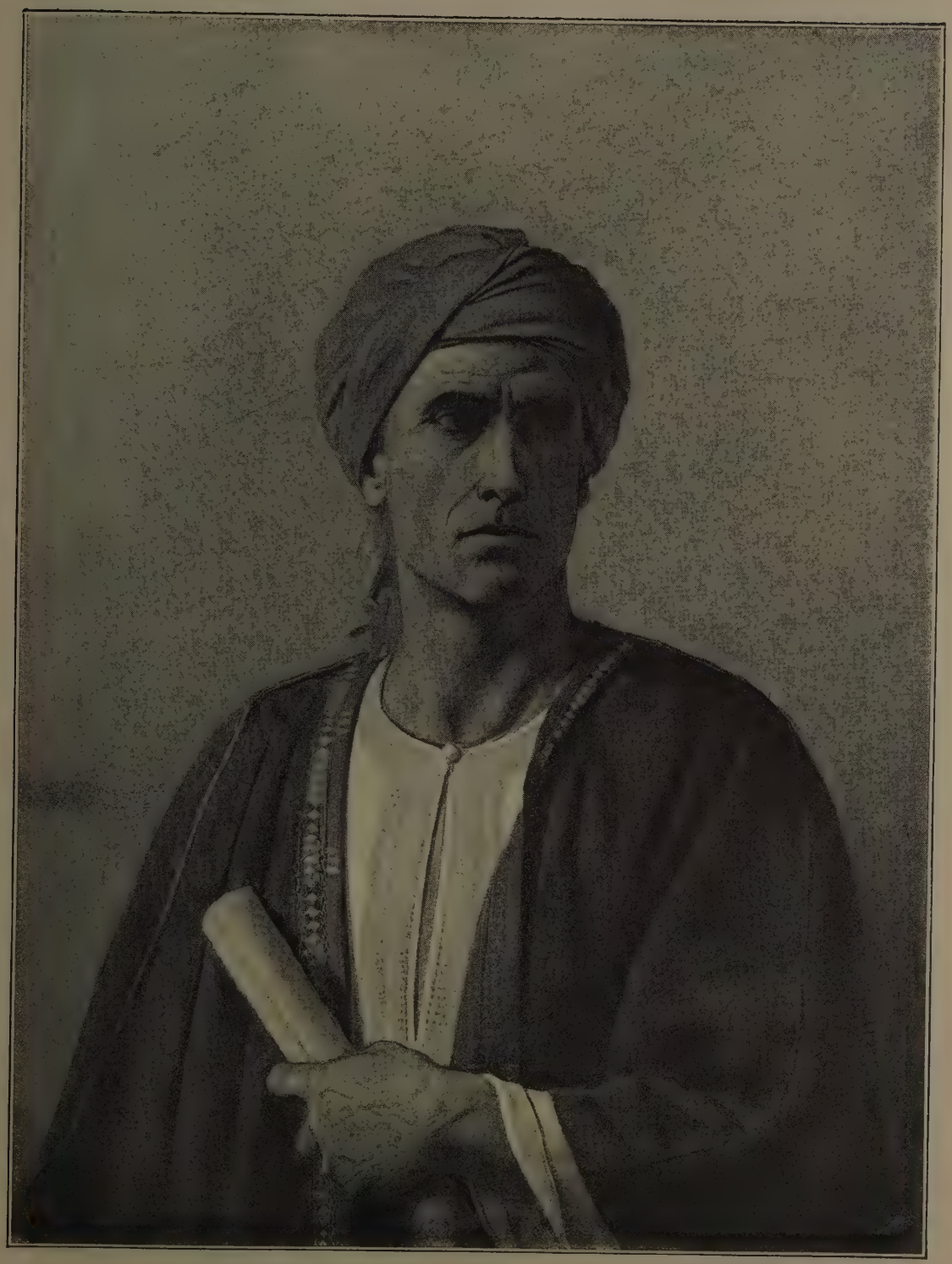


35×21 DAY-DREAM.

C. F. CLEVERLY.

72×40 LINCOLN.

STUART LLOYD.



36 × 28

A MOSLEM DOCTRINAIRE.

E. Armitage, R.A.

56 × 36

CARTING TIMBER.

B. W. Leader, A.R.A.

(*The Copyright is the Property of I. P. Mendoza, St. James's Gallery, 4a, King Street, St. James's.*)

102 × 68

ELIZABETH WOODVILLE, WIDOW OF EDWARD IV., PARTING WITH HER YOUNGER SON, THE DUKE OF YORK.

PHILIP H. CALDERON, R.A.

44×32

"MARCO" ON H.M. THE QUEEN'S BREAKFAST-TABLE.

C. Burton Barber.

50×34

FOR THE FOLD.

W. B. Fortescue.

54×42

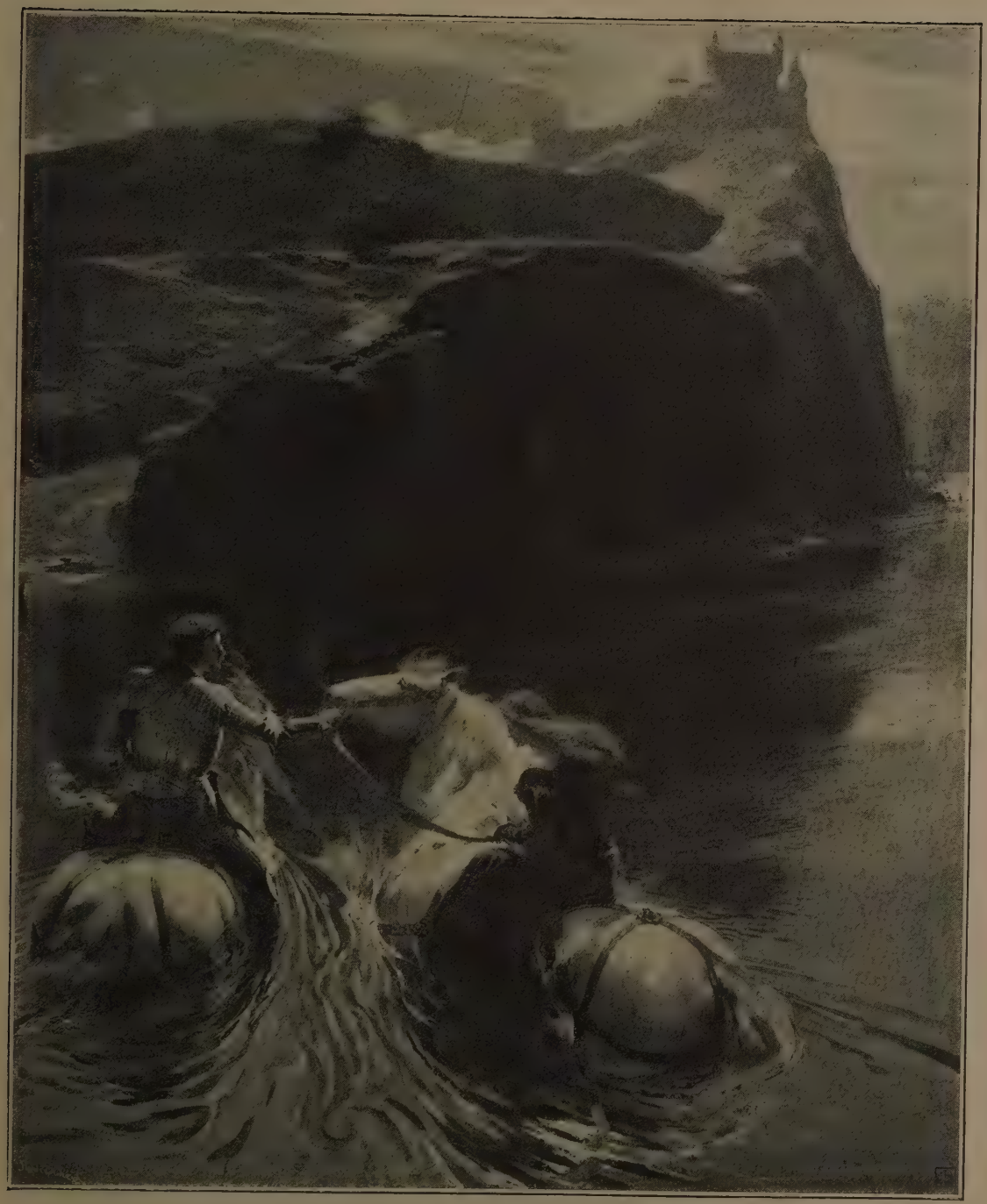
THE COUNTESS FITZWILLIAM.

Mary L. Waller.

90 × 45

ALBERT BRASSEY, ESQ.

W. W. Ouless, R.A.



43 × 60

"MANY WATERS CANNOT QUENCH LOVE."

WALTER WEST.

72×39

REFLECTIONS.

COLIN HUNTER, A.R.A.

141

48×36

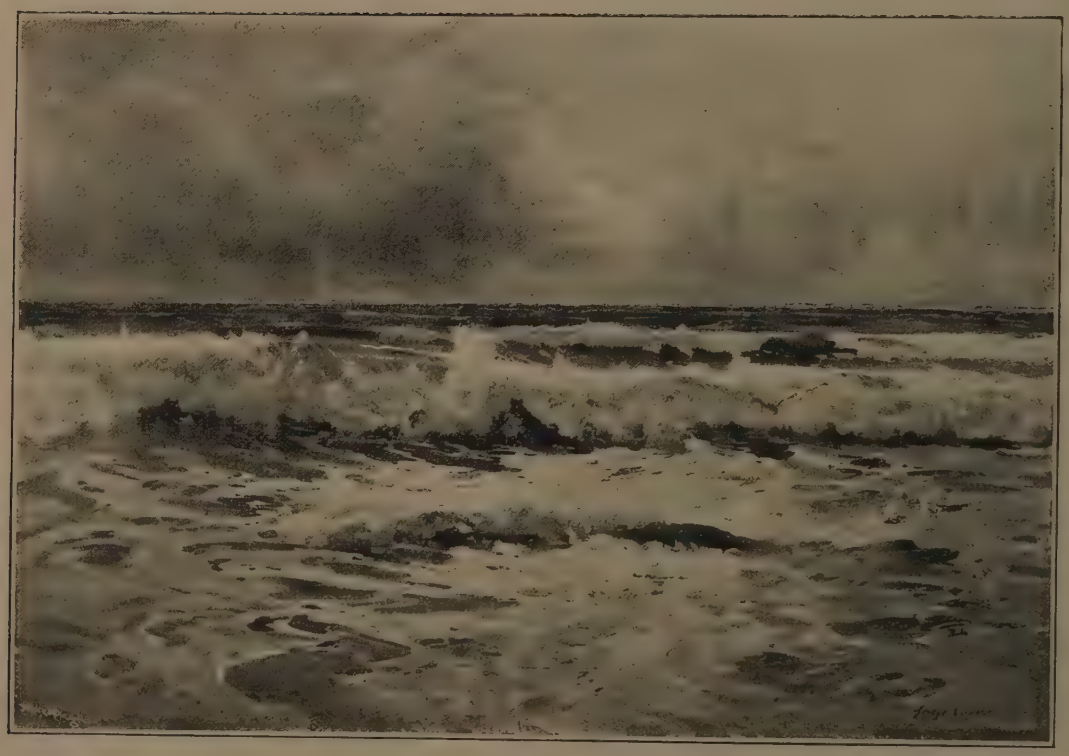
A SUMMER DINNER PARTY.

A. Chevallier Tayler.

79×51

EVENING.

C. G. Morris.



45×30

THE PLUNGING SEAS. (*Water-Colour.*)

George Cockram.

Life-size.

BELLONA. (*Bronze and Ivory.*)

JEAN L. GÉRÔME, H.F.R.A.

120 × 52

THE WATER OF THE NILE.

F. Goodall, R.A.

40×30

THE DUKE IN SPAIN.

ANDREW C. GOW, R.A.

42 × 23

THE SHRINE.

(Mrs.) M. D. W. Robinson.

57 × 42

MRS. ELLIOT LEES.

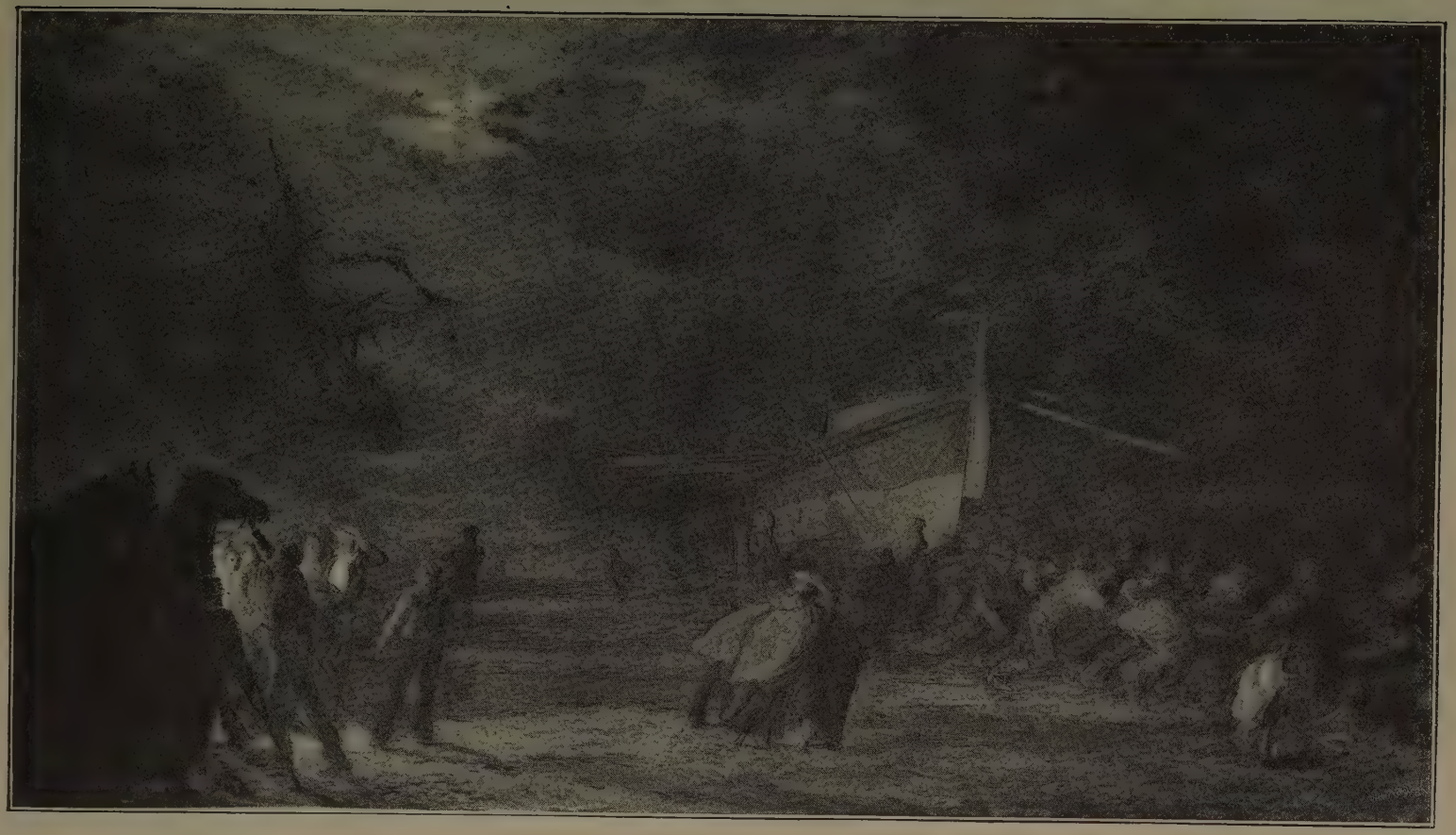
LUKE FILDES, R.A.

46×33 PORTRAIT OF A LADY.

F. W. W. Topham, R.I.

31×22 EXPECTANCY.

Fannie Moody.



70×38

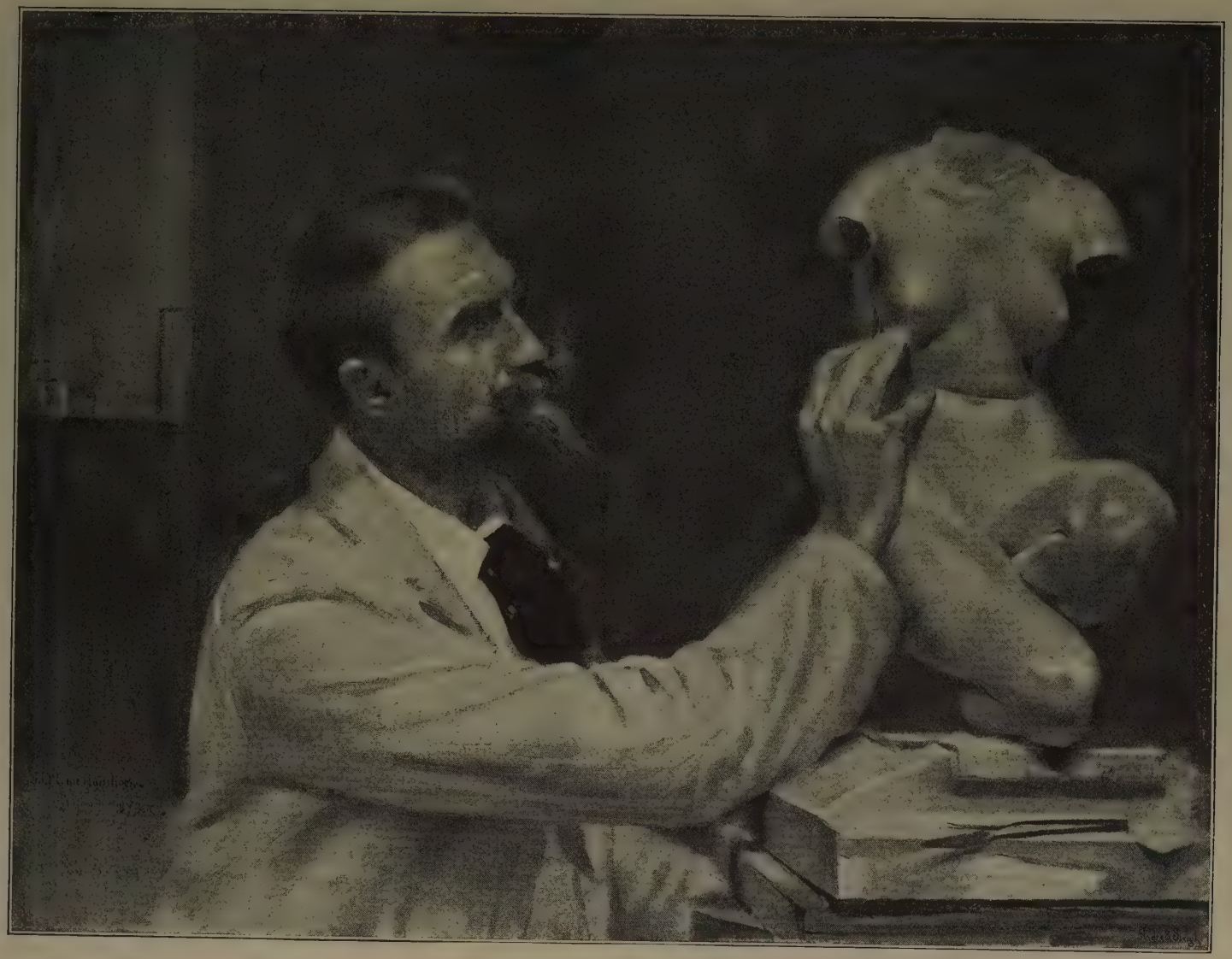
"ROBERT AND SUSAN TO THE RESCUE!"

W. L. Wyllie, A.R.A.

72 × 48

MEADOW-SWEETS.

DAVID MURRAY, A.R.A.



24 × 18

E. ONSLOW FORD, ESQ., A.R.A.

J. M'Lure Hamilton.

57×42

THE TRIAL OF JOAN OF ARC.

FRED. ROE.

78×51

SUSPENSE.

R. H. CARTER.

72 × 48

MORNING ON THE COMMON.

David Farquharson, A.R.S.A.

46×31

LOSING.

J. Haynes-Williams.

(By Permission of Messrs. Gilbert Whitehead and Co., Baldwin's Gardens, Gray's Inn Road.)

30 × 25

MRS. J. HORATIO LOVE.

SEYMOUR LUCAS, A.R.A.

38 × 24

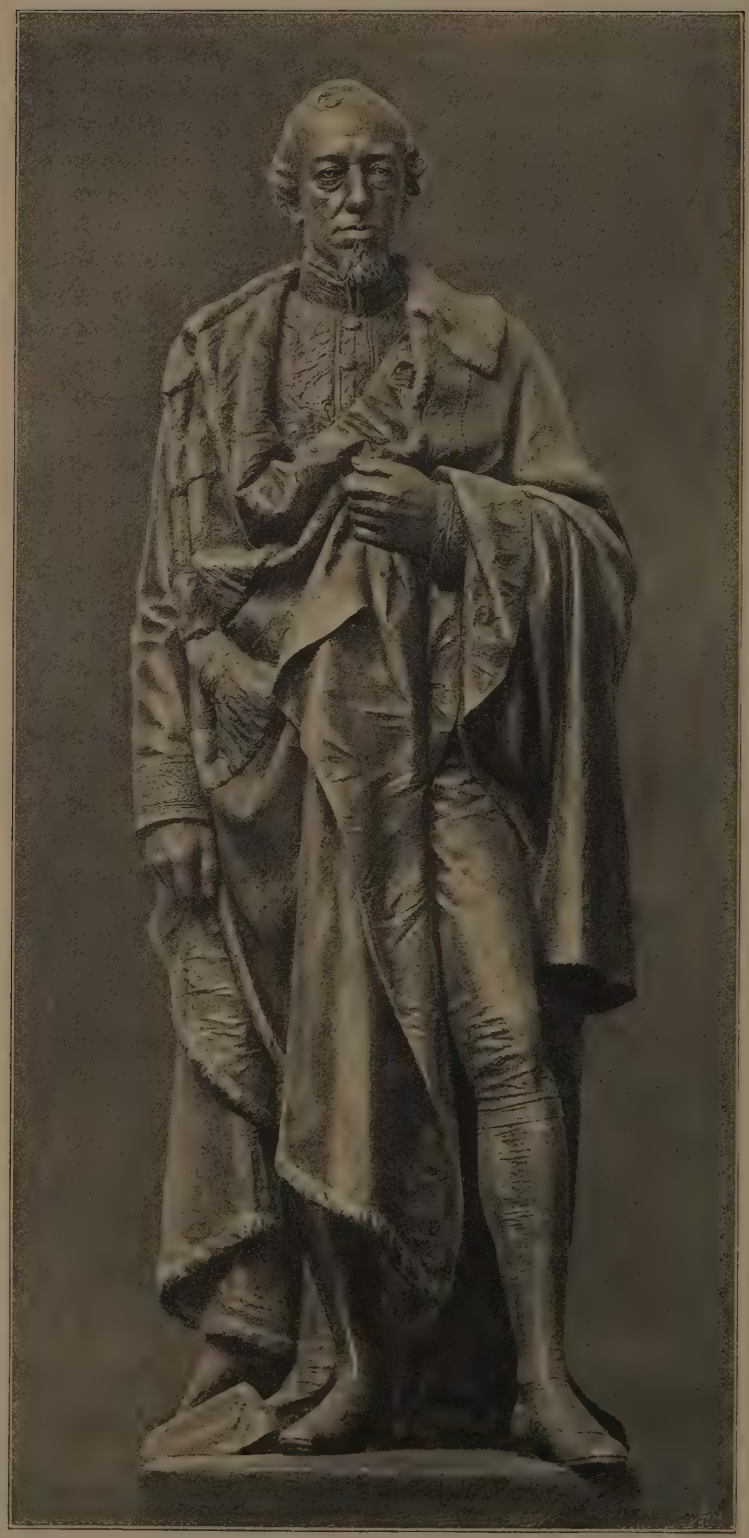
"GUESS!"

MAUDE GOODMAN.

84×44

EVENING.

H. W. B. Davis, R.A.



Colossal. THE LATE EARL OF BEACONSFIELD, K.G.

C. B. Birch, A.R.A.

THE CRADLE OF PEARL.

W. H. Margetson.

72 × 44

RURAL ENGLAND.

JOHN E. HODGSON, R.A.

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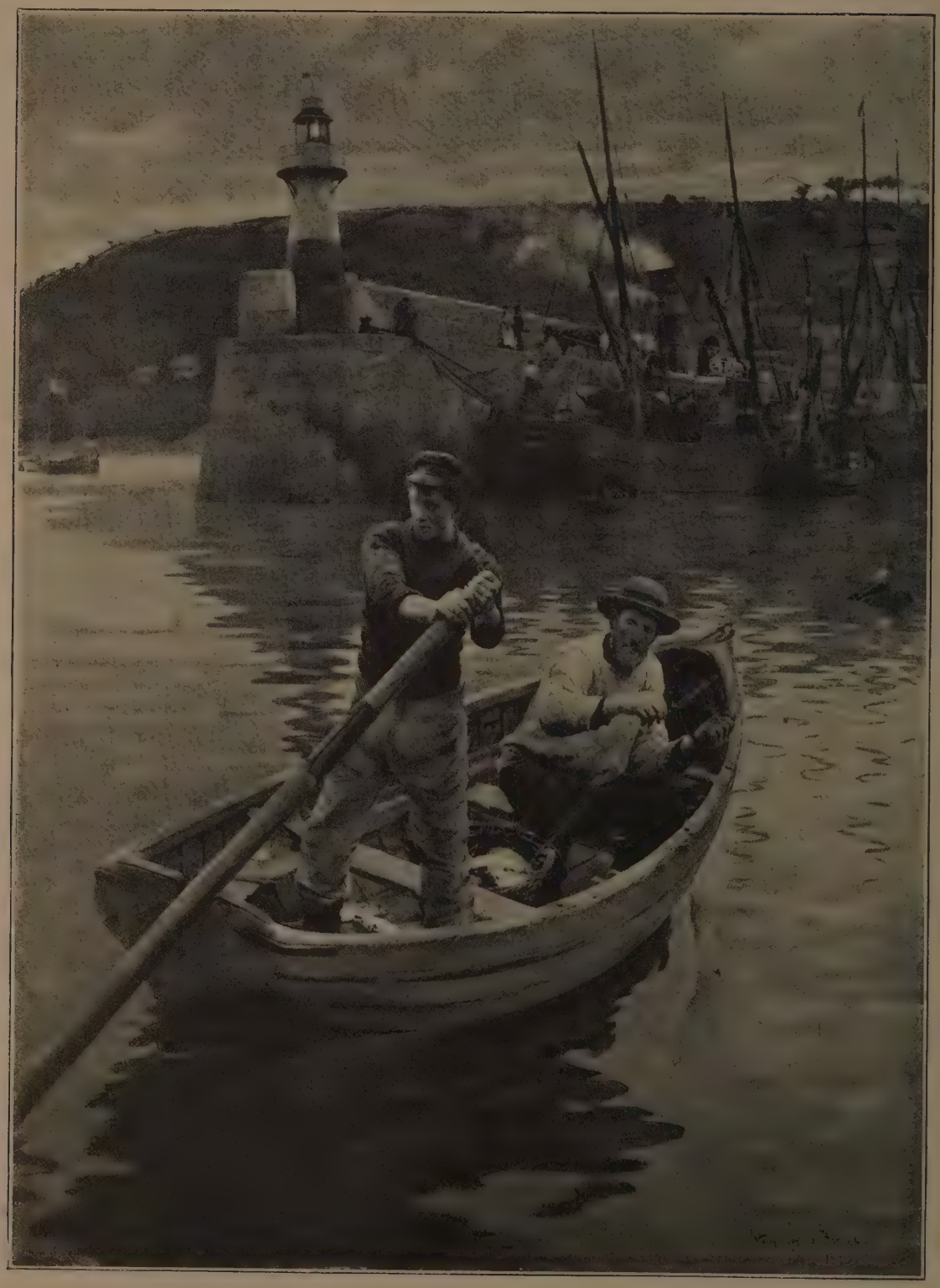


90 × 68

THE LIGHTHOUSE.

STANHOPE A. FORBES, A.R.A.

(The Property of the Corporation of Manchester.)

ROYAL ACADEMY PICTURES, 1893.

PART V.

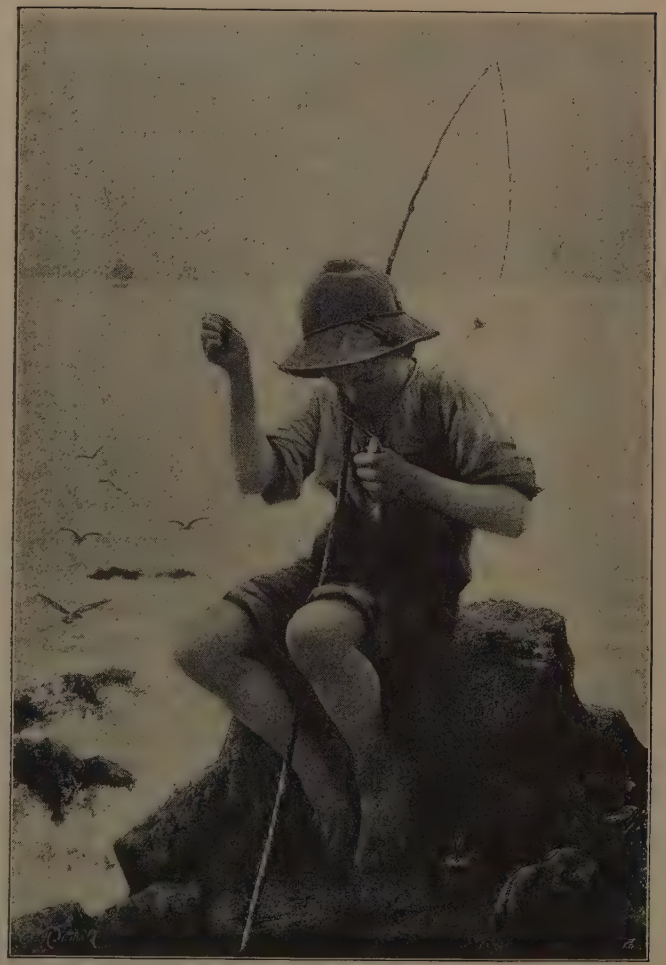
30 × 25

PORTRAIT OF A LADY.

J. SANT, R.A.

58 × 42 THE 79TH AT WATERLOO.

LOCKHART BOGLE.



44 × 29 AFTER MANY DAYS

H. E. DETMOLD.

84 × 44

LOCH MAREE.

H. W. B. Davis, R.A.

Life-size.

SUMMER.

HAMO THORNYCROFT, R.A.

60 × 36

UNDER THE LILACS.

PHIL R. MORRIS, A.R.A.

108 × 72

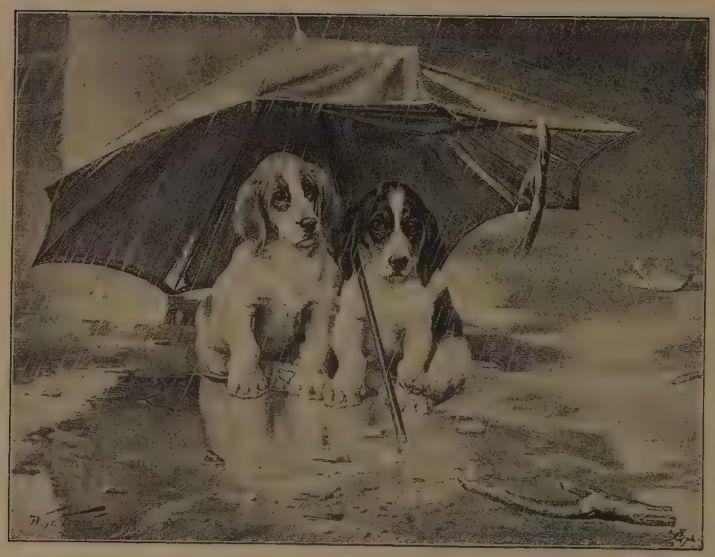
HAMPSHIRE.

DAVID MURRAY, A.R.A.

84 × 60

THE WRESTLERS. (STONE AGE.)

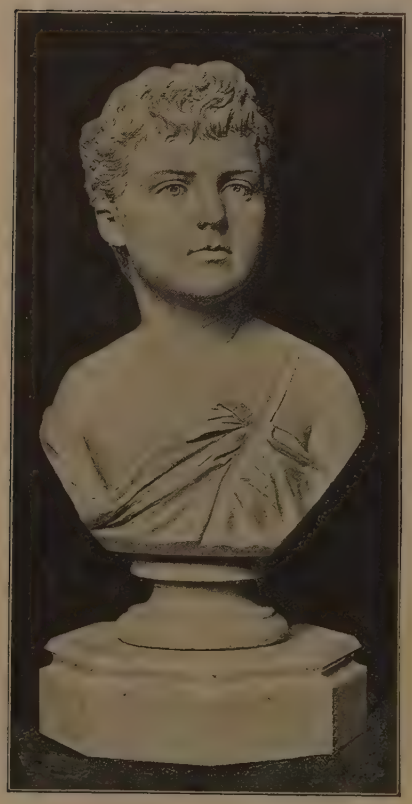
STUART G. DAVIS.



20×15 "WAIT TILL THE CLOUDS ROLL BY": BASSET PUPS.

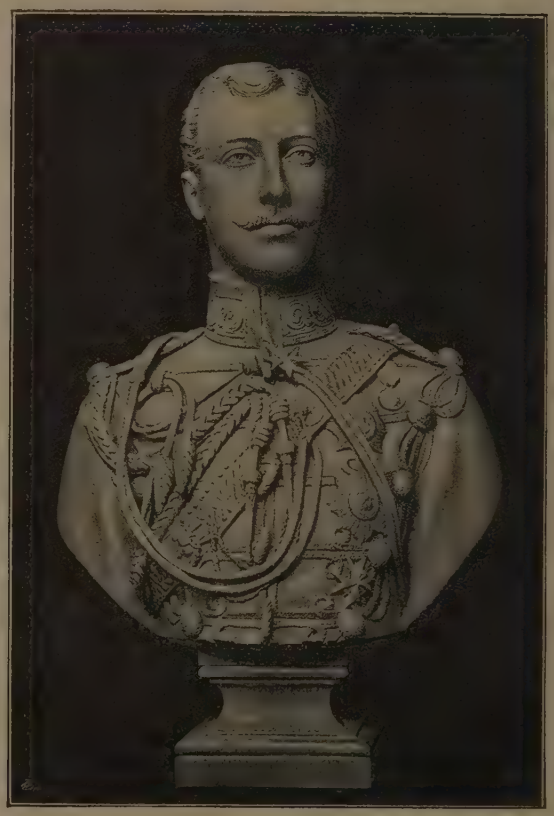
W. H. Trood.

(By Permission of Arthur Lucas, Publisher, London, Proprietor of the Copyright.)



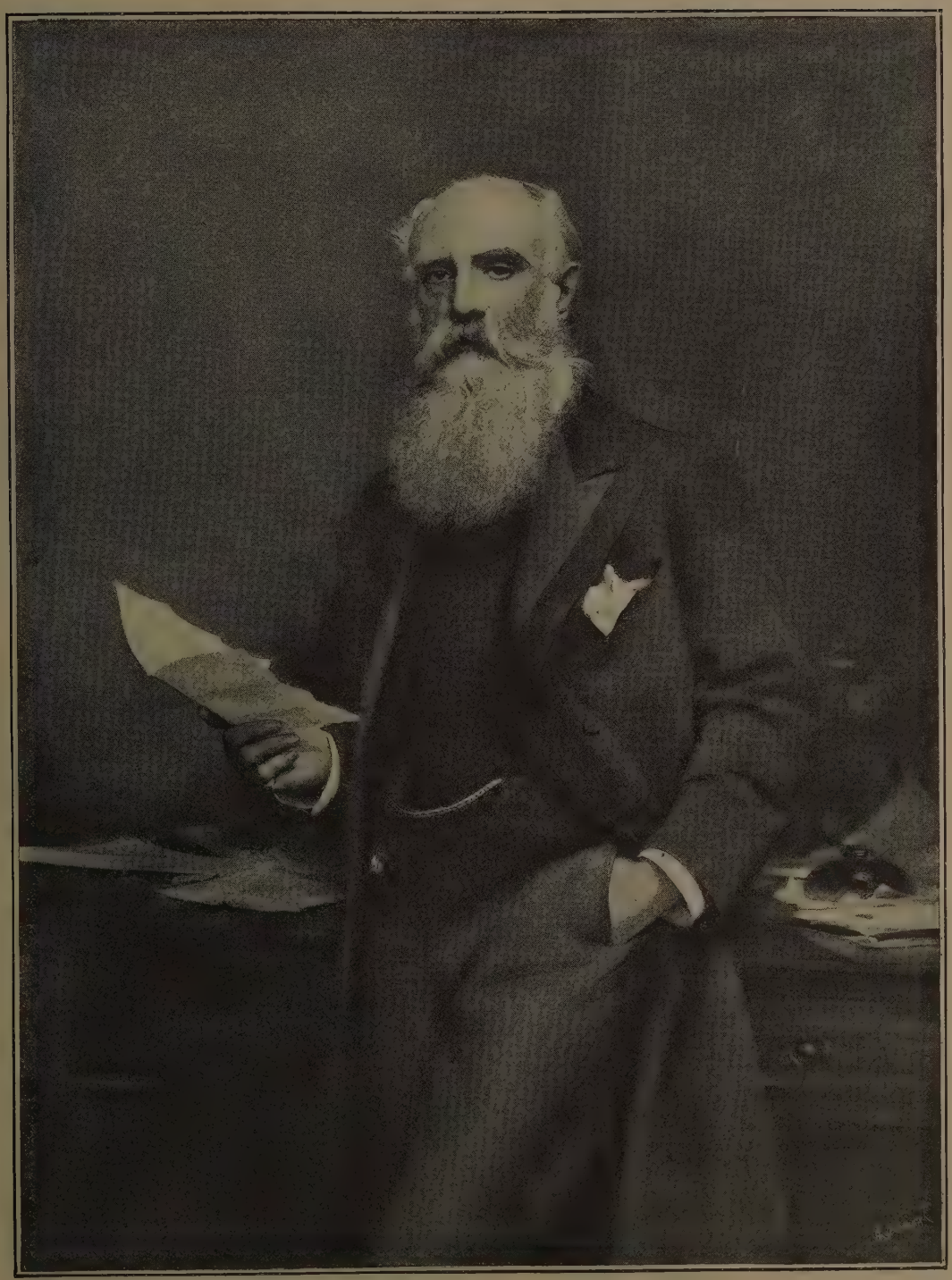
THE PRINCESS VICTORIA EUGÉNIE,
Daughter of T.R.H. the Prince and Princess Henry of Battenberg.
Life-size.

F. J. Williamson.



H.R.H. THE LATE DUKE OF CLARENCE AND AVONDALE.
Life-size.

F. J. Williamson.



52×37

G. B. WIELAND, ESQ.

LUKE FILDES, R.A.

72 × 54

SUMMER MISTS.

PETER GRAHAM, R.A.

(By Permission of Messrs. T. Agnew and Sons.)

24 × 18

COMPARISONS.

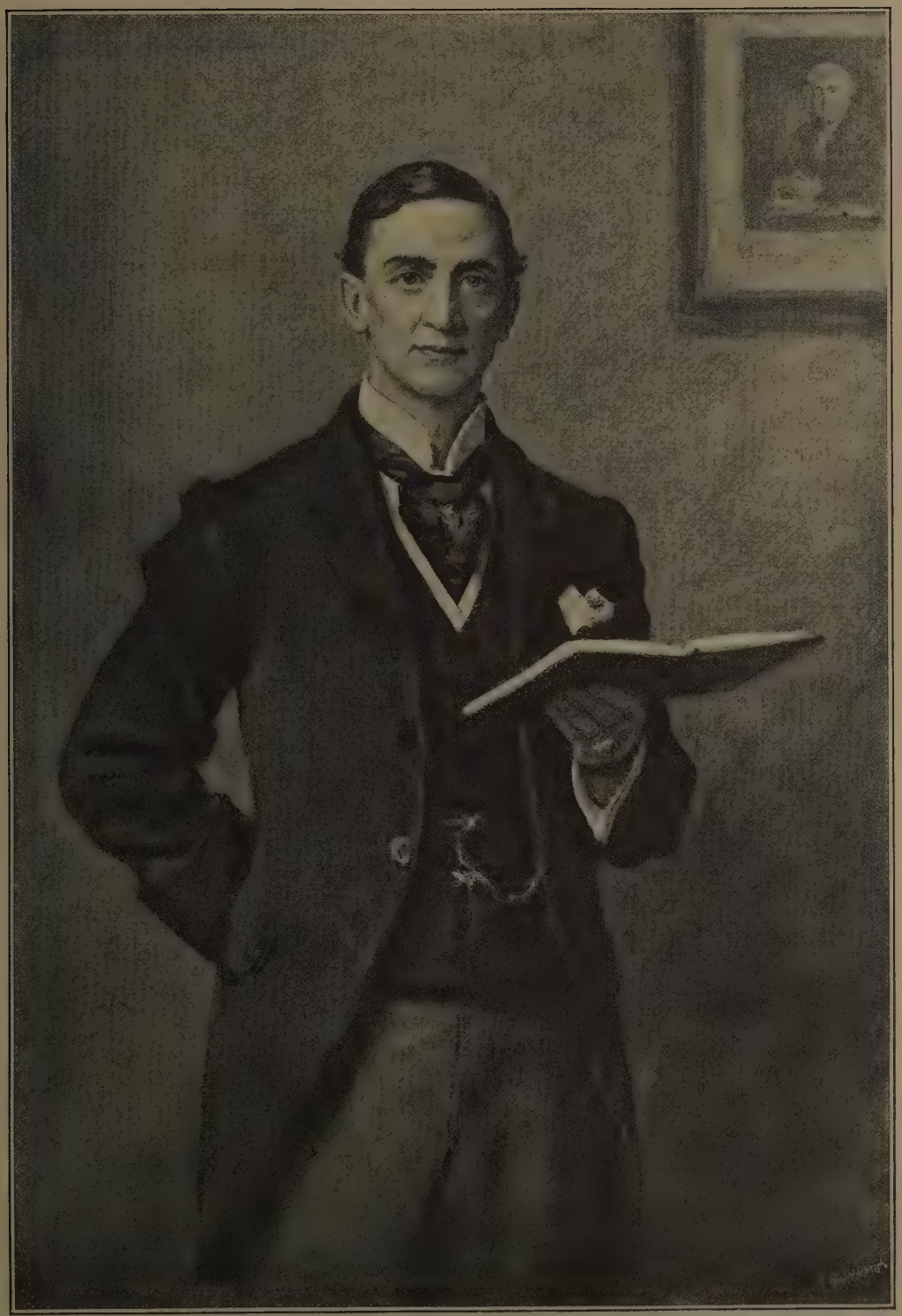
L. Alma-Tadema, R.A.

(By Permission of Stephen T. Gooden, 57, Pall Mall, the Owner of the Copyright, by whom an Engraving will be Published.)

40×28

LOBSTER-FISHERS.

COLIN HUNTER, A.R.A.



49×34

JOHN HARE, ESQ.

Sir J. E. Millais, Bart., R.A.

24 × 20 EDWARD HERON ALLEN, ESQ.

RUDOLF LEHMANN.

72 × 30 A MOORISH DANCE.

JOHN LAVERY, A.R.S.A.

67×48

TO GRETNA GREEN.

W. A. Breakspeare.

60 × 36

A HILLSIDE, PICARDY.

Ernest Parton.

PEG OF LIMAVADDY.

36 × 24

"Presently a maid enters with the liquor
(Half a pint of ale frothing in a beaker)."—*Thackeray*, "*Peg of Limavaddy.*"

EYRE CROWE, A.R.A

"BE IT EVER SO HUMBLE, THERE'S NO PLACE LIKE HOME."

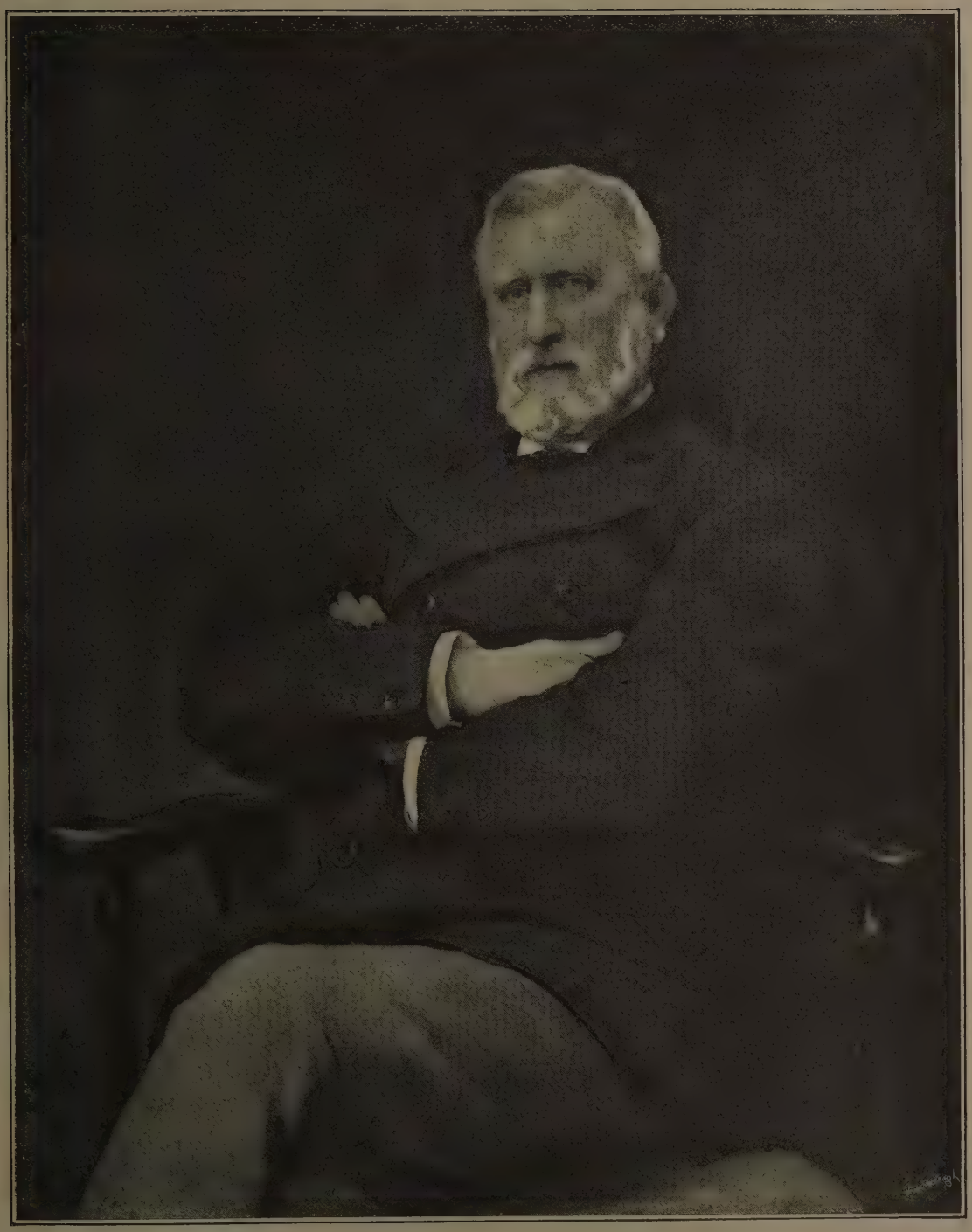
48 × 38

T. S. Cooper, R.A.

72 × 36

CARRADALE BAY.

Kenneth Mackenzie.



48 × 38

COLONEL N. BARNARDISTON.

HUBERT HERKOMER, R.A.

50 × 30

SUMMER FLOWERS.

"It seemed as if the day were one sent from beyond the skies."

C. W. Wyllie.

40 × 25

LAST WORDS: TYNESIDE.

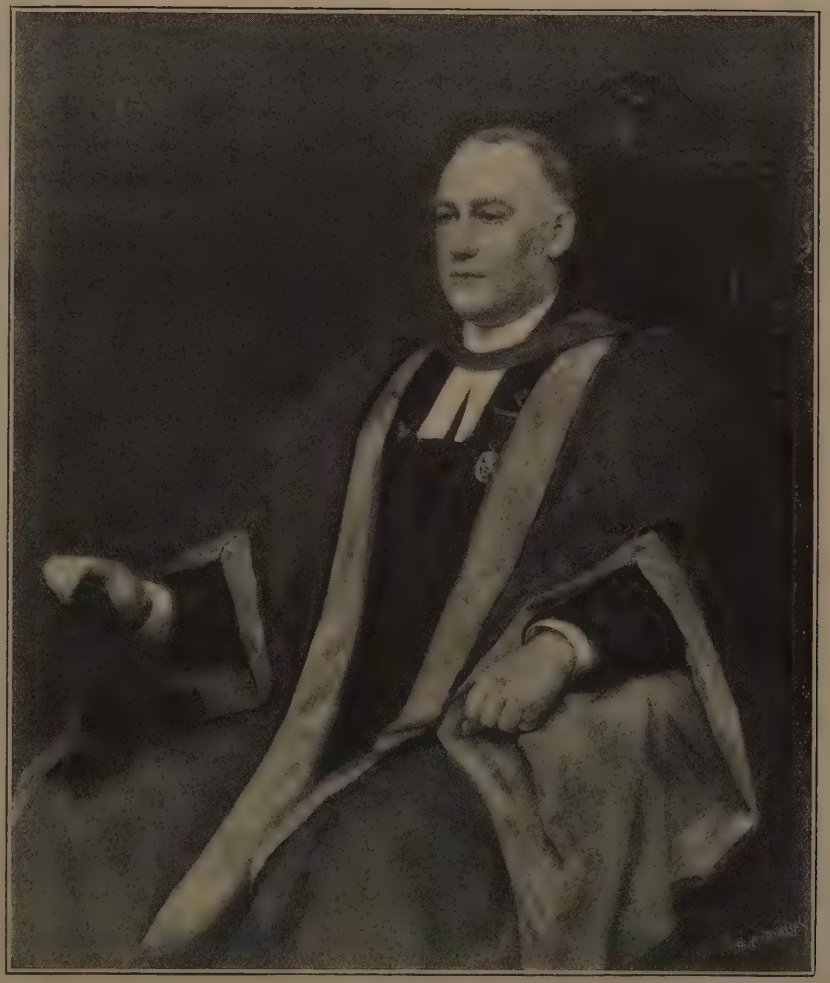
Tom Graham.

ECHO.

"The flower that was a life, The life that is a flower."—*Lewis Morris, "Epic of Hades."*

60 × 48

ETHEL WRIGHT.



50 × 40

DR. E. KER GRAY, LL.D.,

Incumbent of St. George's Chapel, Mayfair.

F. MARKHAM SKIPWORTH.

34 × 25

AN UNWELCOME GUEST.

JOSEPH CLARK.

44×34

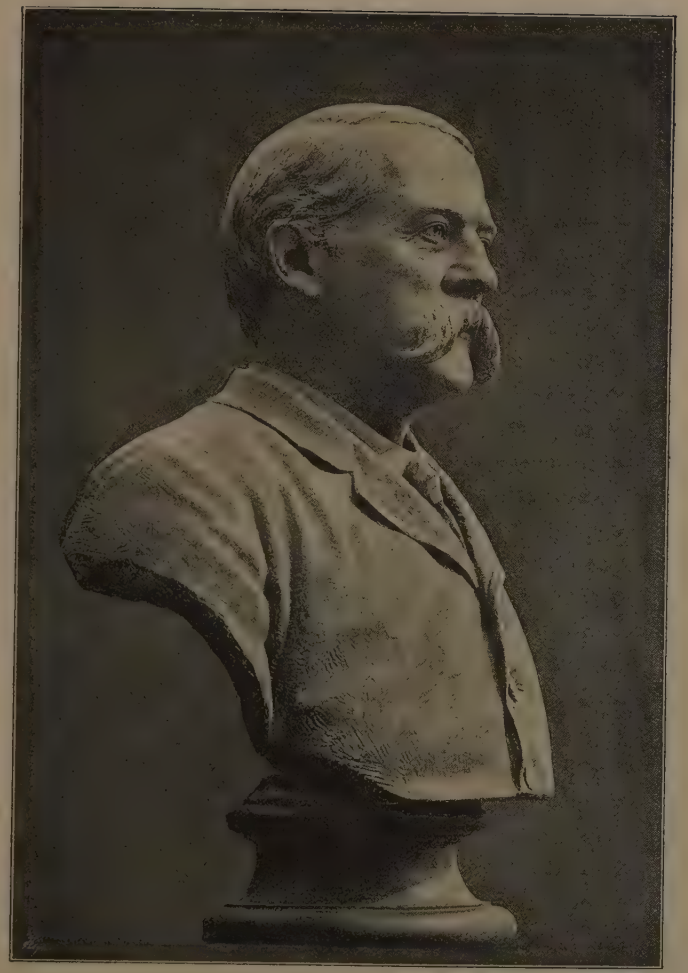
WAITING FOR HER PARTNER.

G. A. Storey, A.R.A.

50 × 40

G. H. PEMBER, ESQ.

W. W. Ouless, R.A.



Life-size.

THE HON. W. LOUDON SNOWDEN,
Minister to Spain from the United States.

A. Bruce Joy, R.H.A.

50 × 40

"The voice I hear this passing night was heard
In ancient days by emperor and clown;
Perhaps the self-same song that found a path
Through the sad heart of Ruth, when, sick for home,
She stood in tears amid the alien corn."—*Keats.*

George Harcourt.

72 × 48

CORVETTE SHORTENING SAIL TO PICK UP A SHIPWRECKED CREW.

THOMAS SOMERSCALES.

? 44×34

PORTRAIT OF A LADY.

H. T. Wells, R.A.

24×18 HALF AFRAID.

G. H. Swinstead.

72×51 LUCRECE.

Reginald Arthur.

54×36

THE ORPHANS OF AMSTERDAM.

GABRIEL NICOLET.

94×45

THE SLEEP OF THE GODS.

"Evohe! ah! evohe! ah! Pan is dead."—*Mrs. E. B. Browning.*

ARTHUR HACKER.

50 THE HOUSEMAID. (*Bronze.*)

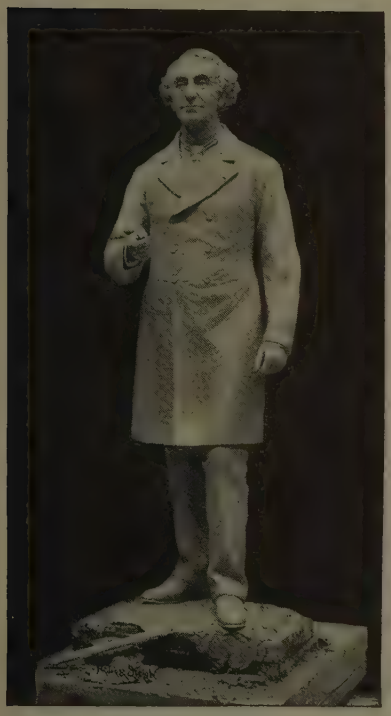
THE LATE T. WOOLNER, R.A.

80×27 THE FIRST INVASION OF ROME BY THE GAULS: INSULT TO PAPIRIUS.

THOMAS R. SPENCE.

THE

ROYAL ACADEMY EXHIBITION, 1893.



Colossal. SIR JOHN MACDONALD.

G. E. WADE.

THE hundred and twenty-fifth exhibition of the Royal Academy consists of 1,829 works, contributed by 1,221 exhibitors. This represents an average of less than 1·5 works to each contributor—a figure that is almost, if not quite, unprecedented. The constitution of the exhibition is as follows:—Oil-pictures, 948; water-colours, 274; miniatures, 123; black-and-white (etchings, drawings, and engravings), 133; architectural drawings, 179; and sculpture, 172. The members of the Academy who do not exhibit are:—Messrs. H. H. Armstead, R.A., W. C. T. Dobson, R.A., W. Calder Marshall, R.A., J. L. Pearson, R.A., F. R. Pickersgill, R.A., G. Richmond, R.A., Norman Shaw, R.A., Alfred Gilbert, R.A., G. Bodley, A.R.A., W. B. Richmond, A.R.A., and W. F. Woodington, A.R.A. Whilst this work has been passing through the press, Messrs. MacWhirter, Woods, and Moore have been promoted to full membership of the Academy, and Mr. J. W. North has been elected an Associate.

No criticism of the exhibition of the Royal Academy is here offered; that has been fully given in THE MAGAZINE OF ART, in the numbers for May, June, and July; and the reader is referred to its pages for any critical estimate he may desire to see.

This year, for the first time, are appended a series of notes, strictly descriptive and explanatory, in respect of pictures the literary interest of which seems to call for them.

NOTES.

L'Adieu de Marie Stuart. *By W. P. Frith, R.A.* (*R.A. Catalogue*, 178.) *See p.* 5.—In 1561, after the loss of her husband, the Dauphin, Marie Stuart left France to assume the Crown of Scotland, to which she succeeded as daughter of James V. and Mary of Guise. Her husband's death, which took place when she had been but two years married, plunged the young queen into grief that was intensified by her enforced return to her native country. She reached Scotland to find the Reformation and John Knox in full blast; and the misery entailed upon her by her misfortunes the artist has sought to forecast, so to speak, upon her pretty features. As a sub-title Mr. Frith quotes the refrain of Béranger's dainty verses—

"Adieu, charmant pays de France
Que je dois tant chérir!
Berceau de mon heureuse enfance,
Adieu! Te quitter c'est mourir"—

which may be rendered thus—

"Farewell, beloved France, thy praise
Within my heart must ever dwell!
Dear cradle of my childhood days,
To leave thee is to die.—Farewell!"

It should be added that considerable care has been taken to ensure historical accuracy, both in the dress of the queen and the details of the ship.

The Ball given by the Duchess of Richmond at Brussels, 15th June, 1815. *By R. Hillingford.* (*R.A. Catalogue*, 469.) *See p.* 11.—"Blucher's second messenger arrived at ten o'clock with the news of the attack by the French on the Prussian right." Thus, in the words of Maxwell, Mr. Hillingford explains the moment which he has seized and represented in his picture; but the historic importance of the incident which he has handled with so much sincerity, no less than the interest it always awakens, justifies a fuller examination than the bald sentence which I have quoted would seem to encourage. The picture illustrates what followed immediately on the scene described by "Childe Harold"—

"There was a sound of revelry by night,
And Belgium's capital had gathered then
Her beauty and her chivalry, and bright
The lamps shone o'er fair women and brave men;
A thousand hearts beat happily; and when
Music arose with its voluptuous swell,
Soft eyes looked love to eyes which spake again,
And all went merry as a marriage bell."

Between this stanza and the line which tells of

"Whispering, with white lips, 'The foe! They come! they come!'"

occurred the scene which the artist has pictured. The ball was given by the Duchess of Richmond, one of whose daughters, Lady de Ros (who died three years ago), was present. The entertainment took place in a coach-house, or granary, at the back of the mansion in which she resided. This building occupied the ground floor, and was hastily decorated for the occasion, as was stated by the afore-mentioned lady in the *Times* a few years ago when a controversy on the subject was proceeding in that journal. In Mr. Hillingford's picture, Blucher's dragoon is seen under the archway on the left, and an officer is quietly informing the Duke of Wellington of the arrival of a despatch. Next to the Duke, seated on the couch, is

the Prince of Orange (Crown Prince of the Netherlands), and standing near him the Duke of Brunswick, dubbed "Brunswick's fated chieftain" in "Childe Harold;" for he was slain next day at Quatre Bras. Beyond him, in the distance, the Duchess of Richmond and her husband are still receiving their guests. It should be observed that the artist has had the assistance of information by a lady who was present at the ball; and though he has sought to convey to the eye a scene of festivity with a deep tragedy underlying it, he has adhered to historical accuracy by sacrificing any suggestion of confusion or excitement. For, in point of fact, the news was kept so quiet that many families departed when the ball was over without even knowing that anything of importance had occurred; yet some of the younger officers went straight from ball-room to battlefield in silk stockings and pumps—as we are told by Captain Mercer. Mr. Hillingford, in short, has adhered strictly to history and has ignored Byron's poetical inaccuracies as to confusion and to the sound of the guns at Fleurus being heard in Brussels.

ENDYMION. *By G. F. Watts, R.A.* (*R.A. Catalogue*, 218.) *See p.* 20.—Mr. Watts has for a second time given us an illustration of the poetic story of Endymion and Selene. The youth was of extreme beauty, and was condemned to perpetual sleep. The son of Aëthlius and Calyce —though according to others his father was Zeus himself—he succeeded the former as second King of Elis. He slept on Mount Latmus, and his extreme beauty so melted the heart of Selene—the moon—that she descended softly from the sky to kiss him as he slept, and to sleep beside him. Indeed, many held that it was she who sent Endymion to sleep in order that she might embrace him unseen; and the tradition continues that through her love for him she became the mother of fifty daughters. The earlier picture, painted by Mr. Watts just twenty years ago, was a long picture in which Selene took the exact form of the crescent moon; in the present instance the artist has sought to bring the subject into an upright frame, but with the especial view to experiment in colour and practise in a change of method. The picture is thus not a new design of Mr. Watts's; it is, however, newly worked out, and may eventually form a study for a larger picture to be elaborated from it.

THE RED FISHERMAN. *By J. E. Christie.* (*R.A. Catalogue*, 20.) *See p.* 28.—The artist has found an effective and little-known subject in one of the cleverest poems of Winthrop Mackworth Praed. The ballad of "The Red Fisherman, or the Devil's Decoy," might rank as one of the Ingoldsby Legends, but that it is stronger and more instinct with serious meaning than any of Barham's ballads. Mr. Christie, without sacrifice of breadth or strength, has given a faithful representation of the vision of the conscience-stricken abbot as he watches the fiend a-fishing with gold for the souls of the poor human race, and catches now a knight, and now a lady, now mayor, and now—perhaps—an abbot!

> "All alone, by the side of the pool,
> A tall man sat on a three-legged stool,
> Kicking his heels on the dewy sod,
> And putting in order his reel and rod;
> Red were the rags his shoulders wore,
> And a high red cap on his head he bore;
> His arms and legs were long and bare;
> And two or three locks of long red hair
> Were tossing about on his scraggy neck"

—and so forth. Mr. Christie has not only illustrated the lines—he has realised and translated them.

TRUTH AND A LITTLE CHILD. *By George W. Joy.* (*R.A. Catalogue*, 248.) *See p.* 32.—In this picture Mr. George Joy has sought to elaborate the idea of Truth dwelling at the bottom of the Well by the following little fable of his own:—"A little child, having lowered her bucket into an old and disused well, was surprised to see therein standing the very goddess of Truth

herself, who, having shown her her face in a glass, and filled her bucket with sweet water from her well, straightway vanished." In amplification of this idea the artist writes privately thus: "In other words, Truth in a well reveals herself to an innocent child. Her well is deep, and though the bottom of it be lined with pure gold, it is but little frequented by mortals, as you may see by the broken pitcher in which the lizard has made his home—by the rusty ring—and by the ivy grown about the top. And the goddess stands on lilies, the emblems of purity."

"1793." *By T. Blake Wirgman.* (*R.A. Catalogue,* 566.) *See p.* 35.—The subject here is in its essence unsurpassed by any work in the Academy for "tragic pathos and passionate pity." Dealing with the most terrible period of modern history, it deliberately selects a moment of anguish hardly to be equalled amongst the other diabolical cruelties of the French Revolution. During that great upheaval in La Vendée, before the *noyades* were led out to their execution by drowning, the poor Royalist ladies were offered their choice, as a crowning mercy, as to whether their children should perish with them or be given into the hands of Republican foster-mothers to be tended and reared. The distracted women had thus to choose as to whether their little ones should die, or whether they should be brought up to forswear their parents, in hatred of the race from which they sprang, and in scorn and horror of its principles and traditions. In this prison scene, Mr. Wirgman has depicted the mental struggle in which many consented to give their babies to life; while others, having yielded them up, distrusted the future and passionately demanded that they should be given back.

Circe. *By Alfred Drury.* (*R.A. Catalogue,* 1827.) *See p.* 57.—The story of Circe, one of the most often quoted of all the incidents in the *Odyssey,* has been illustrated in the Academy with curious frequency of late. In the present exhibition there are two versions, one of which—that here dealt with—is a piece of sculpture. Circe, the sorceress, lived in the island of Aeaea. When Odysseus, with his travelling companions, touched at the island home of the beautiful witch, he saw her metamorphose his friends into swine with comparative equanimity—for he himself was protected by the herb *moly.* By virtue of this gift of Mercury he was enabled to withstand all sorceries and enchantments, but against the blandishments of the "fair-locked goddess" who had developed a love for him he was not proof; and he abode with her a year, leaving her at last, armed with her wise counsels and good wishes. Mr. Drury has illustrated the dramatic moment of the story when

> "Instant her circling wand the goddess waves,
> To hogs transforms them, and the stye receives."

The unhappy friends of Ulysses have just drunk the wine drugged with the potion, and the Protean change is accomplished while one of them is still dragging at the garment of the sorceress. There appears to be a good deal of originality in the manner in which the artist has grouped the swine—the tragic element in the work—around the pedestal of the principal figure.

Mysteriarch. *By George Frampton.* (*R.A. Catalogue,* 1787.) *See p.* 59.—To attempt to realise, and then in its execution to idealise, a *motif,* an idea, falls to the duty of every sculptor of ambition and to every poetic artist; but the task is not an easy one to accomplish. Mr. Frampton has set himself here to place before us the personification of the spirit that presides over mysteries. Of the beauty of the conception none will doubt for a moment, though some may fairly wonder that the face is not so expressive of lofty mystery as might have been expected. The whirl of line behind the head, however, and the wings about the face carry on the idea. But the unusual beauty of the work lessens our demand for more emphasis in the suggestion and expression of mystery.

"THERETO THE SILENT VOICE REPLIED,
'LOOK UP THRO' NIGHT: THE WORLD IS WIDE.'"

By Gerald E. Moira. (*R.A. Catalogue*, 228.) *See p.* 65.—It is perhaps well to point out that although the young artist has selected Tennyson's lines from the "Two Voices" to explain his picture, he has not sought to illustrate the poet's verse. There is nothing in the subject beyond what meets the eye—a subject that has been painted a thousand times before, and may well be painted a thousand times again: an idealistic rendering of the inner voice of conscience which is sometimes reproach, sometimes counsel, and always "inspiration."

HANDEL DISCOVERED PLAYING IN THE GARRET. *By Margaret I. Dicksee.* (*R.A. Catalogue*, 279.) *See p.* 73.—In this pretty composition—a work which displays admirably Miss Dicksee's unfailing power in the graceful telling of anecdotes—is depicted a characteristic occurrence in the life of "the child Handel." "Handel's father," we are told, "objecting to his son's absorbing devotion to music, forbade his following his bent, and banished all musical instruments to an attic, where, however, the little musician discovered them and, under cover of night, resumed his beloved pursuit. The sounds thus produced, and the flitting of the little white figure, started the notion that the house was haunted, until the truth was revealed." The expressions of the figures as they discover or are still seeking the explanation of the mysterious sounds of music are as various as their ages.

RIZPAH. *By Sir Frederic Leighton, Bart., P.R.A.* (*R.A. Catalogue*, 159). *See p.* 83.—In selecting the subject of Rizpah, Sir Frederic chose what is perhaps the most tragic story—the most pitiful tale of feminine heroism—that is to be found in the Old Testament. How (in 2 Sam. xxi. 8—11) Armoni and Mephibosheth, the two sons of Rizpah and of Saul, whose concubine she was, were taken by the king and handed over as a sacrifice to the Gibeonites, together with the five sons of Michal, the daughter of Saul, is familiar to every reader of the Bible. "And he delivered them into the hands of the Gibeonites, and they hanged them in the hill before the Lord: and they fell all seven together, and were put to death in the days of harvest, in the first days, in the beginning of barley harvest. And Rizpah, the daughter of Aiah, took sackcloth, and spread it for her upon the rock, from the beginning of harvest until water dropped upon them out of heaven, and suffered neither the birds of the air to rest on them by day, nor the beasts of the field by night." Thus, in the full blaze of the scorching summer sun until the rains of October fell, this devoted woman stood alone to defend the dear withering corpses around her—corpses of her sons who were punished for no ill-deed, but were selected more or less at random as sacrifices to political exigencies. It has been said, "wheresoever the Bible shall go, there shall also this, that this woman hath done, be told for a memorial for her." For the devouring by beasts and birds of the victims who were hanged, or crucified, on the hill of Gibeah, was an end peculiarly repellent to the ancient mind, and it was not alone motherly love and anguish that prompted Rizpah to face vulture and jackal by day and by night, but the desire to protect the honour of the dead, by preserving them from the crowning indignity. It is interesting to observe that Sir Frederic has skilfully adopted the later translation of "crucified" instead of "hanged;" but so crucified are the men that it could hardly be maintained that they are not hanged as well. The two sons of Rizpah are on the right; on the left is one—a sample, so to say—of their five kinsmen, who are supposed to be situate beyond.

CHARGE OF THE 3RD KING'S OWN LIGHT DRAGOONS, MOODKEE. *By Ernest Crofts, A.R.A.* (*R.A. Catalogue*, 7.) *See p.* 88.—"With praiseworthy gallantry," said Sir Hugh Gough's despatch, in 1845, "the 3rd Light Dragoons and the second brigade of cavalry turned the left of the Sikh army, and sweeping along the whole rear of its infantry and guns, silenced for a time the latter, and put their numerous cavalry to flight." It was this battle, fought in the Ferozepore district, in the Punjab, that inaugurated the first Sikh war. The enemy was driven from their

position by a much smaller British force, with a loss of seventeen guns. A large proportion of officers were slain at this encounter, and, says Hunter, monuments have been erected on the field of battle in honour of those who fell.

A Glass of Wine with Cæsar Borgia. *By the Hon. John Collier.* (*R.A. Catalogue,* 426.) *See p.* 90.—In the "Biographie Universelle" the article on Cæsar Borgia, the second natural son of Alexander VI., begins thus: "Brought up in an age where each little court was a school of immorality, of falsehood, and of perfidy, where the frequency of political crimes had almost effaced the shame of committing them, where treaties carried no guarantee, and oaths no longer inspired confidence, he raised crime into a system, and carried impudence and bad faith to a point unknown until he showed how." It was not without reason that Machiavelli took Borgia as an example—none could inspire so great a horror as he, for all that he loved the gentle art of letters. Mr. Collier's picture gives an imaginary rendering of how Cæsar Borgia would "remove" a gentleman who happened to be inconvenient to himself. The guest dares neither to accept nor to refuse the proffered cup, conscious of the triple gaze of the crafty Pope, of his stern and scornful daughter, Lucretia, and of her false though seductive brother, Cæsar Borgia—together a family group which, for the triumphant practise of every deadly sin, has probably no rival in history.

Chloe. *By E. J. Poynter, R.A.* (*R.A. Catalogue,* 199.) *See p.* 101.—There is no attempt here to connect the main figure of this picture with that "Chloe, the Blooming," of mythology whom the poets celebrate under the better-known name of Demeter, and who, mother of Persephone, was mother also of Agriculture and of the blessings of the earth. She is rather the Chloe of Horatian Ode, innocent in her luxurious surroundings, graceful and skilled in the accomplishments of life. "Dulces docta modos et citharæ sciens" is, indeed, the sub-title of the picture—"learned in sweet measures, and expert with the lute."

Cynthia, Fair Regent of the Night. *By Phil R. Morris, A.R.A.* (*R.A. Catalogue,* 555.) *See p.* 105.—The artist appends the following quotation to the title, referring us to "Old Play" as his authority:—

> "Behold where Cynthia sleeps upon her cloud,
> While the fond stars in love around her crowd.
> Mortals below may raise their eyes on high,
> Many may gaze, but few will well descry."

Cynthia was Artemis, just as Apollo was Cynthius; and when Apollo became identified with the sun, it was but natural that his sister should be held to personify the moon. It was in later times that, as Selene, she became recognised as the goddess of the moon; and it was she who, as I have already described in the note on Mr. Watts's picture, became enamoured of Endymion, and descended from the sky to embrace the sleeping youth. By that time, however, the evolution of tradition had worked a complete moral change in the temperament of the goddess, for, known as Artemis, her distinguishing characteristic was always that she was utterly unmoved by love.

Love and Fate. *By W. R. Reynolds-Stephens.* (*R.A. Catalogue,* 814.) *See p.* 108.—The Tadema-like group that reclines on the marble couch is attended by Love, who tenderly entwines their double thread of life. Above them, however, presides the Fate who, stern and irresistible, prophetically prepares to divide the hitherto interwoven thread which she has received from her sister—Moira, the spinning Fate, Clotho. Mr. Reynolds-Stephens here shows how, in Spenser's words—

> ". . . Cruel Atropos eftsoon undid,
> With cruel knife cutting the twist in twain."

A dignified figure, she stands undreamt of by these lovers; nor, as Byron says in "Don Juan"—

> ". . . Nor shines the knife
> Nor shears before their vision."

The artist has authority in rejecting the appearance of a hideous hag, often attributed by the poets to the Moiræ, or Parcæ, and has represented Atropos as a maiden, grave with the knowledge of the future and the inevitable decrees of fate.

"YOUR HEALTH!" *By Solomon J. Solomon.* (*R.A. Catalogue,* 892.) *See p.* 110.—In this picture the artist has sought to solve the problem of lights and reflected lights at a dinner-party table, and, while rendering all the accessories, to subordinate them, even though they are in full light, to the faces which are for the most part in shadow. Mr. Solomon has introduced a number of portraits which it may be of interest to enumerate. At the head of the table sits Mr. Ernest Hart, the well-known art-collector and editor of the *British Medical Record,* with his favourite collie admitted to the birthday feast. Looking around the table to the left are to be seen the faces of Miss Goetze, Sir Benjamin Baker (of the Forth Bridge), Prince Troubetzkoy (the artist), Mr. Jerome K. Jerome, Mrs. Solomon (the mother of the painter), Signor Tosti, Mrs. Arthur Raphael, Mr. Arthur Hacker, Mr. Forbes-Robertson, and Miss Ethel Wright.

THE FRIGIDARIUM. *By Sir F. Leighton, Bart., P.R.A.* (*R.A. Catalogue,* 295.) *See p.* 122.—The President has here painted a pendant, in design and subject, to the beautiful "Bath of Psyche" of two or three years ago, which now, happily, is the property of the nation in the gallery of the Chantrey Bequest. The girl stands at the edge of the cold bath in one of the great bathing establishments of ancient Italy—establishments which corresponded in a measure to the baths, casino, club, and recreation ground combined of modern life, but far more splendid, fashionable, and luxurious than anything the modern world can show. As she stands here, her form clearly defined beneath her diaphanous drapery, she appears the embodiment of Anakreon's Ode, of which I give Mr. Davies's translation. In this Ode, known as "The Portrait," the lover charges the painter—

> "Underneath the chin voluptuous,
> Round about the throat columnar
> Let the very Graces fly!
> Robe her—for the rest—aye! Robe her—
> Crimson shall it be? Aye! crimson,
> So thou let the fair form under
> Faintly through betray its fairness—
> Hold! Her very self! You've caught her;
> Soon, if wax have voice, she'll speak."

CIRCE. *By Arthur Hacker.* (*R.A. Catalogue,* 928.) *See p.* 131.—The story of Circe has already been referred to when Mr. Drury's statue was under notice. In the case of Mr. Hacker's realisation of the fable, attention should perhaps be drawn to the originality and novelty which the painter has shown in the treatment. He has not shown the witch as a goddess, as Mr. Drury does, nor as a queen upon her throne, as Mr. Waterhouse did, and as, indeed, has usually been done abroad; but as a woman of arts and wiles, trusting to her own damning charms of body alone, with no bait of luxury or dazzling glory in her surroundings to entrap her half-willing victims. And to emphasise the moral of the story beyond, so far as I know, what any other artists have done, he has mingled with the enchanted pigs the men not yet metamorphosed, while retaining much the same expression on the faces of all. He has thus sought to accentuate the degradation of bestiality and sensual depravity, the depth of which is clearly sounded by the indifference of the human beings to the horrible change which is taking place around them.

ELIZABETH WOODVILLE, WIDOW OF EDWARD IV., PARTING WITH HER YOUNGER SON, THE DUKE OF YORK. *By Philip H. Calderon, R.A.* (*R.A. Catalogue,* 210.) *See p.* 135.—"When Elizabeth learned that the Prince of Wales had fallen into the power of his uncle, the Duke of Gloucester, she immediately took sanctuary in Westminster with her younger son and her

daughters. Gloucester, however, on his arrival in London, sent a deputation to the Lords, headed by the Archbishop of Canterbury (Thomas Bourchier), to persuade her to give up the child, pleading, amongst other reasons, that his presence was needed at his brother's coronation. After long resistance she gave way, and, sending for him into the Jerusalem Chamber, said (according to the account given by Sir Thomas More), 'Farewell, mine own sweet son; the Almighty be thy protector! Let me kiss thee once more before we part, for God knows when we shall kiss again.'" Such is the passage on which the artist has based his picture. After her son was torn from her, Elizabeth remained in sanctuary with her daughters; nevertheless, there is little question that she was soon after ready to marry her eldest daughter to the Duke, her brother-in-law, and only gave up the scheme when the Battle of Bosworth transferred the crown, and with it her daughter, to the victorious Henry.

Bellona. *By Jean L. Gérôme, H.F.R.A.* (*R.A. Catalogue*, 1826.) *See p.* 143.—Bellona, "the goddesse of warre," as Hall spelt her in his "Chronicles" in 1530, has often been a temptation to sculptors; but none, until M. Gérôme made the attempt, has hitherto proved himself possessed of brilliant audacity and genius sufficient to conceive and execute such a subject with success. M. Gérôme has departed somewhat from Virgil's vision of the goddess, in which, instead of sword, she was armed with a bloody scourge—

"Quam cum sanguineo sequitur Bellona flagello."

But he has created a figure of the Roman goddess who was fit to be the wife of Mars—whose face, in the words of Scott, was "inflamed with the fury of frenzy," and whose handmaids were Blood, Fire, and Famine. Such was she to whom Appius Claudius Cæcus erected a temple in the Campus Martius, and such is she whom M. Gérôme has reproduced in such a whirl of passion and with such splendour of material. Her flesh is of ivory tinted to flesh colour, and her draperies of variously coloured bronze; her eyes are jewels, and on her breast is embedded a gem engraved with the face of the Gorgon. The hooded cobra, erect by her side, is ready to strike, and rising on tip-toe she dominates the world she stands on with her hateful sway.

The Duke in Spain. *By Andrew C. Gow, R.A.* (*R.A. Catalogue*, 193.) *See p.* 145.—Mr. Gow has here returned to his brilliant treatment of incidents, real or imaginary, of the Peninsular War. The picture, according to its sub-title, is obviously intended to illustrate a principle rather than event. "Local information is the safeguard of the general" is the quotation from one of Wellington's despatches. The figures behind the Duke, who is examining a Spanish peasant, are said to be portraits of Lord Hill, General Pack, Sir Edward Pakenham, and Sir Charles Colville.

Trial of Joan of Arc. *By Fred Roe.* (*R.A. Catalogue*, 922.) *See p.* 152.—The source of Mr. Roe's inspiration is the words of Parr: "While the bishop was still speaking of her prayer to hear mass, Joanne was conducted to her place in front of the tribunal. . . . Her chains had been taken off, and she appeared . . . . a girl, evidently very young, but with an air of perfect dignity and self-possession; she had her hair still cut round, and she wore her ordinary dress of men, no sign of her sex appearing, except that form which nature had put upon her."

The 79th at Waterloo. *By Lockhart Bogle.* (*R.A. Catalogue*, 472.) *See p.* 164.—The incident illustrated by Mr. Bogle is the heroic conduct of Piper Mackay. "During this formation," says he, in explanation of the picture, "Piper Kenneth Mackay marched repeatedly round the square, outside the bayonets, playing the pibroch 'Cogadhna Sith.'" The story is still told, with swelling bosoms, how the piper cheered the spirits of the men by his dauntless promenade, and how he deservedly enjoyed that immunity which is so often the reward of recklessness and the sheer defiance of almost certain death.

THE WRESTLERS. *By Stuart J. Davis.* (*R.A. Catalogue*, 45.) *See p.* 169.—Ever since M. Fernand Cormon and several of his compatriots struck and worked a new vein of artistic subject, the Stone Age has provided material for artists. Its advantages are obvious: it provides occasion at once for the delineation of the nude, for passion and violent action, for archæology not too strict in its interpretation, and for speculation and for "misty mystery." It is a subject of which M. Puvis de Chavannes has, in a decorative spirit, shown himself appreciative, and which many imitators in the Salon have taken up. But by them it has been adopted, primarily, as a vehicle for that repellent violence which is so widely revelled in in Paris, and which Thackeray so scornfully denounced a half a century ago. But M. Cormon's treatment was on a more truly artistic plan, and in this Mr. Stuart Davis has closely followed him. Indeed, "The Wrestlers" appears to have been directly inspired by "L'Age de Pierre" of a few years since, and the seed has fallen upon fruitful ground. The Stone Age, now so beloved of artists, is not to be found among the poetically conceived "Ages" of Hesiod and the classic writers—the "Gold," "Silver," "Brazen," and "Iron." It is to some extent founded on the researches of science, vivified by the lively imagination and, it must be admitted, by the invention of the artist. As Humboldt said: "We must, above all, distinguish carefully between an early presentiment of knowledge and knowledge itself. With the increasing cultivation of the human race much has passed from the former to the latter, and by this transition the history of discovery has been rendered indistinct. . . . The historical enquirer must penetrate through many superimposed misty strata of symbolical myths before he can reach that solid foundation where the earliest germ of human culture has been developed in accordance with human laws."

PEG OF LIMAVADDY. *By Eyre Crowe, A.R.A.* (*R.A. Catalogue*, 802.) *See p.* 179.—Mr. Crowe, in pictorial version of Thackeray's ballad, "Peg of Limavaddy," has ingeniously, but with little justification, introduced the author himself as the Cockney hero of the poem. The picture is a close illustration of the text—the baby's cradle, the chimney nook, the pup playing with two kittens, the roaring pot, the two more young ones by the stairs—all are here with the precision of an inventory. The lines quoted from the poem are—

"Presently a maid
Enters with the liquor
(Half-a-pint of ale
Frothing in a beaker)"

but they give little hint of the author's amorous agitation as he beheld the "lovely, smiling Peg," and, taking the glass of ale—

"Spilt it every drop
(Dames, who read my volumes,
Pardon such a word)
On my what-d'ye-call-ems!"

But the reader of the ballad will doubt whether it was admiration of Peggy that prompted the poem, or the author's desire to display his genius at discovering impossible rhymes.

THE SLEEP OF THE GODS. *By Arthur Hacker.* (*R.A. Catalogue*, 375.) *See p.* 193.

"Evohe! Ah! Evohe!
Ah! Pan is dead"

is the line of Mrs. Elizabeth Barrett Browning which has suggested to Mr. Arthur Hacker his decorative picture of the sleeping gods. In the half-shade of an Olympian glade the Immortals lie in heavy slumber, Venus as the centre figure, with the wingless Cupid beside her; and the multi-coloured poppies which spring from the grass refine the flesh-tints, the white and carnations, of the supine forms.

First Invasion of Rome by the Gauls: Insult to Papirius. *By Thomas R. Spence.* (*R.A. Catalogue*, 481.) *See p.* 195.—For his subject Mr. Spence has gone to Dr. Liddell's "Students' Rome," and sought out one of those tragedies of dignity and death in which the history of the Eternal City is so rich. The incident is this: The Roman senators, knowing that it was useless any longer to resist the inroad of the Gauls into Rome, resigned themselves to their approaching fate, and cast their decision into a solemn form of words which was recited by M. Fabius, the Pontifex. After withdrawing the men of military age into the Capitol, allowing the Plebeians to escape to Veii, and sending the priests and vestal virgins (who carried with them the sacred images and utensils) to the Etruscan city of Cære, they took their places in the forum and awaited the approach of the Gauls. The Gallic host advanced unchecked through the deserted streets until they reached the forum and beheld the senators seated there, calm and unconcerned. They gazed at first in silent awe, but soon a Gaul, hardier than the rest, dared to stroke and even to pull the beard of M. Papirius. The old man raised his ivory staff of office and smote the barbarian. He was immediately slain in return, and the signal was thus given for a general massacre of all the senators assembled. The "psychological moment" of the picture is not the excitement of the slaughter, but the calm insolence of the act of beard-stroking, amid the rising indignation of the younger senators.

M. H. Spielmann.

21 × 18

SPRINGTIME. (*Water-Colour.*)

W. J. Muckley.

23 × 14 PROBABLE STARTERS. (*Wax.*)

GILBERT BAYES.

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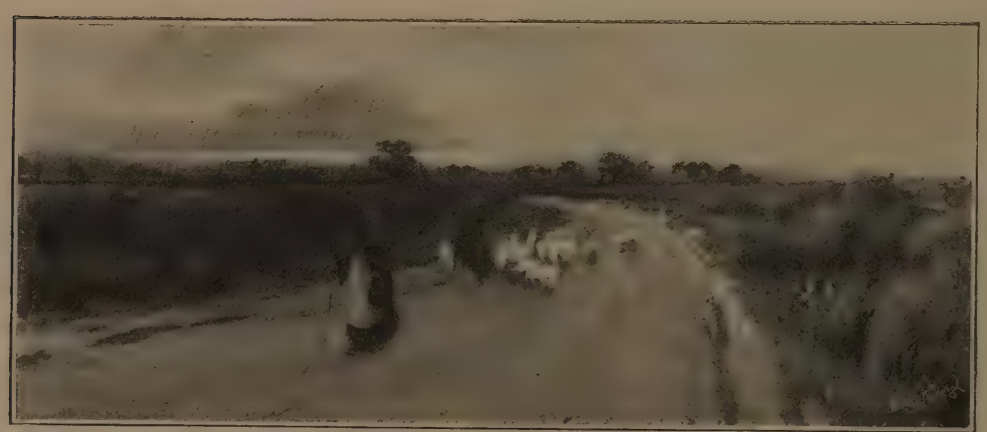

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